Tuesday 13 May 2025

Amateur Photographer

Passionate about photography since 1884

World Press Photo

Highlights from the world's most prestigious photojournalism awards

Pocket rocket

The **Fujifilm GFX100RF** is a 102-megapixel, medium format version of the X100VI. What's not to love?

TEST

Tiny twin

Digital Rolleiflex tribute shoots 12MP stills and HD video – and costs just £55!

Royal eye

Highlights from Princess Alexandra's photo archive

Festival of Outdoor Photography

Tickets selling fast. Get yours now!

KELSEYmedia 9 770002 684553 21
£4.50

Test Nikon Nikkor Z 35mm f/1.2 S: Superlative image quality but is it worth the price?

mpb.com

Buy•Sell•Trade
Create

Don’t sit on it. **Sell it.**

More than **half of us have camera gear we no longer use.** Sell your gear and upgrade your visual storytelling.

Trade up for new adventures.

Upgrade, completed.

Trustpilot
★★★★★

Do you have unused camera gear? MPB is the largest global platform to buy, sell and trade used gear.

Get an instant quote

See mpb.com/info/unused-tech-survey for more details.

Inside this week's issue

- **3** **7 days**
- **8** **Books and exhibitions**
- **12** **World Press Photo highlights**
- **20** **The photographer princess**
- **24** **Fujifilm GFX100RF test**
- **33** **Nikon Nikkor Z 35mm f/1.2 S test**
- **36** **Chuzhao Retro Camera test**
- **37** **Tech talk**
- **41** **Inbox**
- **42** **It's good to share**
- **48** **Join the club**
- **53** **Buying guide: DSLR lenses**
- **66** **Final analysis**

© CHALINEE THIRASUPA, FOR REUTERS

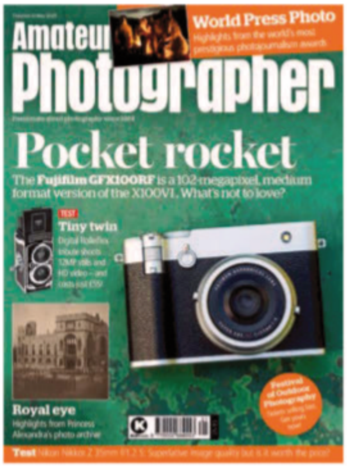
© ROYAL COLLECTION ENTERPRISES LIMITED 2025 | ROYAL COLLECTION TRUST

© STUART DUTHIE

Welcome

The Fujifilm X100VI and its predecessors are among the world's most sought-after cameras. So the idea of producing a larger medium-format version with the 102MP sensor from the GFX series is a very compelling proposition, especially if the upscaled camera is still compact enough to fit in a jacket pocket. This week Andy Westlake puts the new GFX100RF through its paces to see if it lives up to its promise. Also this week we showcase a selection of images from this year's World Press Photo, and the private photo album of Queen Victoria's daughter-in-law, Princess Alexandra. Finally our forthcoming Festival of Outdoor Photography is just two weeks away so grab your tickets now if you havent already done so. Details are on page 38.

Nigel Atherton, Editor



Amateur Photographer

World Press Photo

Highlights from the world's most prestigious photojournalism awards

Pocket rocket

The **Fujifilm GFX100RF** is a 102-megapixel, medium format version of the X100VI. What's not to love?

TEST

Tiny twin

Royal eye

Highlights from Princess Alexandra's photo archive

Our cover image is by Andy Westlake, showing the Fujifilm GFX100RF

COVER PICTURE © ANDY WESTLAKE. INSET PICTURE AT TOP © JOHN MOORE, GETTY IMAGES. INSET PICTURE, BOTTOM © ROYAL COLLECTION ENTERPRISES LIMITED 2025 | ROYAL COLLECTION TRUST

THIS WEEK'S CONTRIBUTORS

ANDY WESTLAKE
Technical Editor

Andy tests the Fujifilm GFX100RF, a 102MP medium-format compact camera

AMY DAVIES
Features Editor

Amy picks the best of the World Press Photo, and tests the Nikkor Z 35mm f/1.2

JOHN WADE

Our expert on vintage kit tests the Chuzhao Retro Camera, a miniature digital TLR

DAMIEN DEMOLDER

Former AP editor Damien writes about new perspectives in Final Analysis

JESSICA MILLER
Dep Online Editor

Our social media manager, Jessica picks out great reader images on page 42

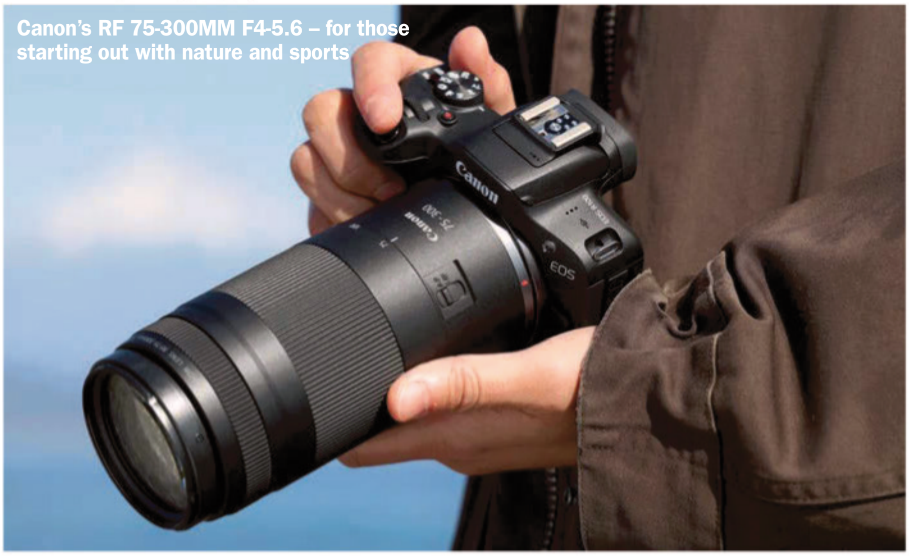
BOB NEWMAN

In his regular Tech Talk column, Professor Newman provides guidance on another technical issue

Connect with us

@ **EMAIL US** at **ap.ed@kelsey.co.uk** with your letters, send us a link to your online gallery, or attach up to 5MB of low-res sample images

JOIN US ONLINE in one of these AP communities:
WEBSITE: www.amateurphotographer.com
FACEBOOK: amateur.photographer.magazine
TIKTOK: @AP_Magazine
INSTAGRAM: @AP_Magazine
YOUTUBE: www.youtube.com/@AmateurPhotographerTV



Canon's RF 75-300MM F4-5.6 – for those starting out with nature and sports

Canon launches budget RF zoom lens

Canon has launched the RF 75-300mm F4-5.6, a lightweight, full-frame telephoto zoom lens aimed at EOS R system users wishing to get started with nature and sports photography. Along with the versatile 75-300mm focal length range (120-480mm equivalent view on APS-C cameras), the lens features a 7-blade circular aperture for attractive background blur, 1.5m minimum focusing distance at 300mm, anti-ghosting and flare coating and a relatively low weight of around 507g.

'The streamlined design lets users react quickly, with a large zoom ring requiring little more than a quarter of a turn to run through the entire zoom range,' Canon added.

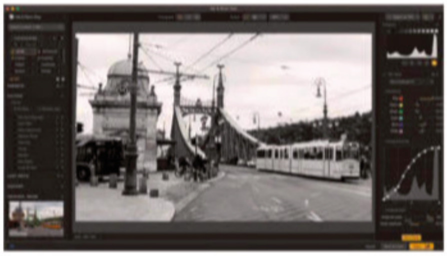
The price is competitive, too – you can pre-order for £289 – but the RF 75-300mm F4-5.6 lacks optical stabilisation. Most budget Canon mirrorless cameras lack in-body image stabilisation (IBIS) too, so users will need to select a sufficiently fast shutter speed to avoid image blur due to camera shake, or take advantage of monopods and tripods. The RF 75-300mm F4-5.6 goes on sale at the end of May and you can find out more information bit.ly/newcanonlens.

Nik Collection 8 has closer Photoshop integration

DxO has launched version 8 of the Nik Collection, a long-established suite of creative plug-ins for Lightroom, Photoshop and other programs that includes the popular Silver Efex for black & white conversion. The new Silver Efex enables you to view the original colour image while working in black & white, features new local adjustments (ClearView and Selective Tones), easier to use filters and sports a more streamlined interface. Furthermore, you can now import masks directly from Photoshop into any Nik plug-in and there is a new customisable Photoshop panel, replacing the traditional Nik Palette.

'Your masks remain accessible at every step of the workflow, whether they originate from Photoshop or a Nik Collection plugin,' DxO explained.

Bringing edits back into Photoshop is easier, too. You can convert edits into a Smart Object for non-destructive editing, apply changes to the current layer or create a new one, and generate a new layer with a mask. Nik Collection edits can also be sent directly to Photoshop as a new layer while you continue to work inside the Nik interface. Nik Collection 8 costs £145.99 or you can upgrade from version 6 or 7 for £79.99. There's a 30-day trial available from nikcollection.dxo.com/download.



The new-look interface for Silver Efex

TECNO
CAMON
Shot On CAMON Contest · Three Submission Categories
May 1st - Sept 30th 2025 | Super Awards Awaits, Join Us Now!
01 Snap Every Pulse
02 Snap All Fleeting Bonds
03 Snap Any Motion

TECNO's Shot on Camon contest is now open, with $10,000 going to the winner

Win big with TECNO

Android smartphone maker TECNO has launched the Shot on Camon contest for 2025. One overall winner will receive the grand prize of $10,000 while each of the three category winners will receive a Gold Prize ($5,000), Silver Prize ($3,000), and Bronze Prize ($1,000). All winners also stand a chance to join an exclusive photography tour in London, organised in conjunction with AP. The closing date is 30 September and full details are at shotoncamon.com.

Nikon's 'sharp' Z6III full-frame camera wins iF Design Award 2025

Nikon Z6III gets design gong

The Nikon Z6III full-frame mirrorless camera has won the iF Design Award 2025, awarded by the iF International Forum Design GmbH. The organisers praised the 'sharp modelling' of the camera, which features a 24.5MP sensor, up to 20fps shooting, 8-stop in-body stabilisation and 6K 60fps raw video recording. The Nikon ECLIPSE Ti2-I inverted microscope also won an award, along with a very diverse range of products from other companies (and even buildings). You can read our full review at bit.ly/nikonZ6IIItest.

Migration watch

Zélie Hallosserie, a 21-year-old French photographer whose documentary work illuminates the urgent realities of migration and exile in northern France, has been named winner of the inaugural Saltzman-Leibovitz Photography Prize. The prize, set up by celebrated portrait photographer Annie Leibovitz and philanthropist and photographer Lisa Saltzman, awarded $10,000 to Hallosserie, with the other $10,000 going to runners up Elena Kalinichenko (Ukraine), Ka'Vozia Glynn (United States), Praise Hassan (Nigeria), Toma Hurduc (Romania), and Trâm Nguyen Quang (Netherlands). The shortlisted photographers will be exhibited at Photo London from 15-18 May.

From Zélie Hallosserie's award-winning portfolio

© ?????

Anwen Whitehead won last year's contest

© RSPCA YOUNG PHOTOGRAPHER AWARDS

Major wildlife contest for young people

The RSPCA Young Photographer Awards is now open for entries from photographers aged 18 and under until 13 August. Images of the animal kingdom can be taken on a conventional camera or a smartphone, and this year's competition sees a new category, Documenting Animals. Entrants to this category should submit three images which document real stories, events and animals, in to inspire, educate and make change for these animals.

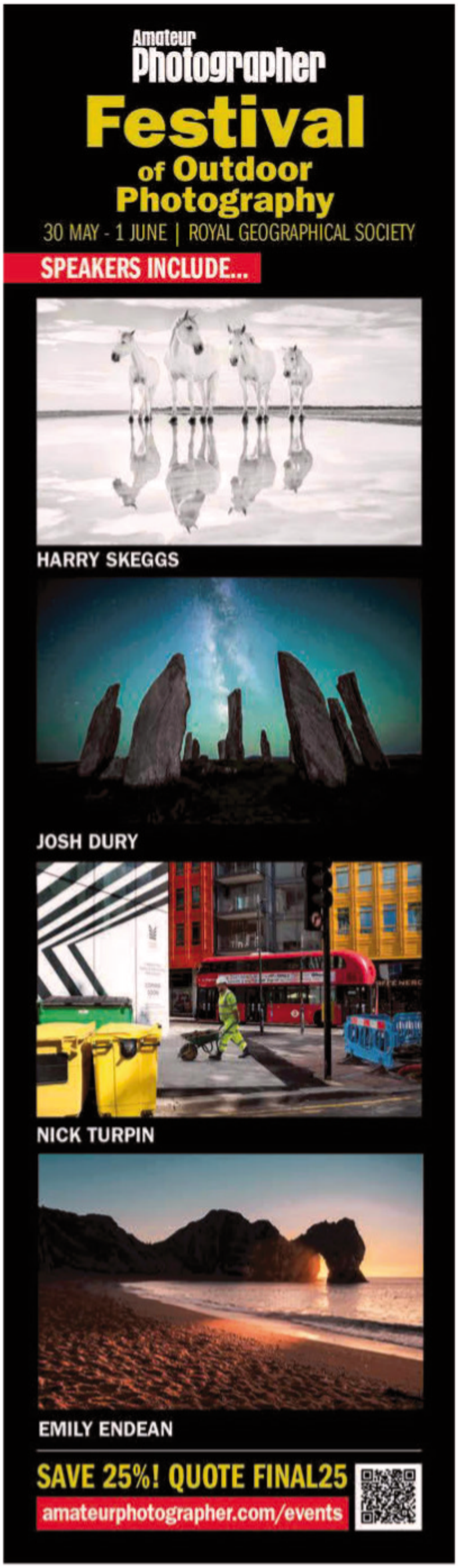
'We're looking for a positive story that leaves a lasting impression,' explained Andrew Forsyth, RSPCA photographer and competition judge. 'We want the entrants to show that they have thought about the narrative of their images, perhaps they might show the changing landscape of a nature reserve or a conservation project, maybe showing how humans help animals through rewilding initiatives or volunteering, or perhaps the images capture a series of moments which perfectly encapsulates an animal welfare or conservation issue.'

This new category will also require entrants to write 120 words to illustrate the series detailing what inspired them and give some background on what the story means for the animals involved. The overall winner and category winners will receive trophies and a range of other prizes at an award ceremony at the Tower of London in December. Full entry details are at young.rspca.org.uk.

Peugeot's 'down to earth' photo shoot

Car giant Peugeot has released images from the world's first photoshoot powered entirely by plants, soil and water. The automobile maker, in collaboration with bio-design studio Nova Innova, used 30 microbial fuel cells to generate the power needed for the shoot of its new E-5008 electric car. These microbial fuel cells, buried in the soil, capture electrons, which are connected to batteries that are continuously charged. Ten of these cells were powered by organic waste from 11 individual plants, while a further ten were powered using a combination of 188 litres of mud and 94 litres of water. The final ten cells were powered by 60 litres of mud and two litres of used coffee grounds. Specialist car photographer George Williams took the pictures, and you can learn more about the shoot at bit.ly/peugeotshoot.

Peugeot's plant-powered photo shoot



Amateur Photographer
Festival of Outdoor Photography
30 MAY - 1 JUNE | ROYAL GEOGRAPHICAL SOCIETY
SPEAKERS INCLUDE...
HARRY SKEGGS
JOSH DURY
NICK TURPIN
EMILY ENDEAN
SAVE 25%! QUOTE FINAL25
amateurphotographer.com/events

Add a splash of colour

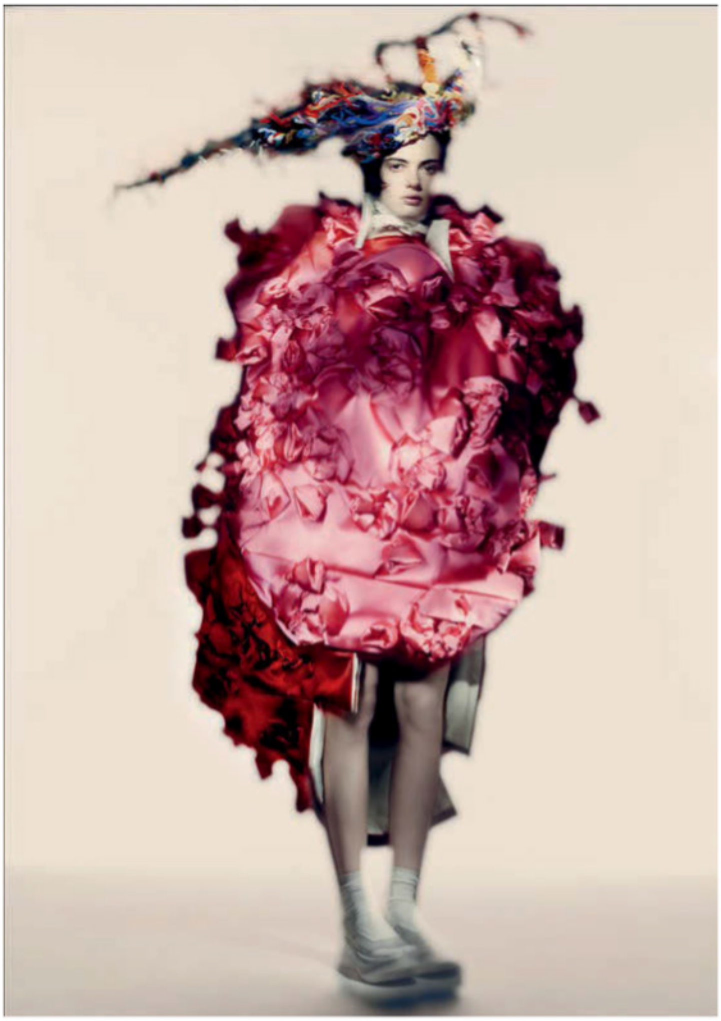
Forge 5070 Ti PC Colour Series

5 YEAR
WARRANTY
Chillblast
Chillblast
Chillblast
Chillblast

Powered by the revolutionary NVIDIA GeForce RTX 5070 Ti and AMD Ryzen 7 9700X. The Forge combines the power and speed you need for processing, rendering and editing. Choose from one of four exclusive colourways and customise to your own spec.

chillblast.com

Chillblast
GAME.CREATE.WIN



ALL IMAGES © PAOLO ROVERSI

Paolo Roversi

by Paolo Roversi

£50, Thames and Hudson, hardback, 208 pages,
ISBN: 9780500029206

A new retrospective traces five decades of Paolo Roversi's work, from Polaroid experiments to iconic fashion portraits, says **Jade Burrell**

Few photographers possess the ability to blur the line between dream and reality quite like Paolo Roversi. His work, often described as ethereal and painterly, has defined decades of fashion photography. His new book, *Paolo Reversi*, offers an intimate exploration of his artistic vision, presenting familiar works and previously unseen images.

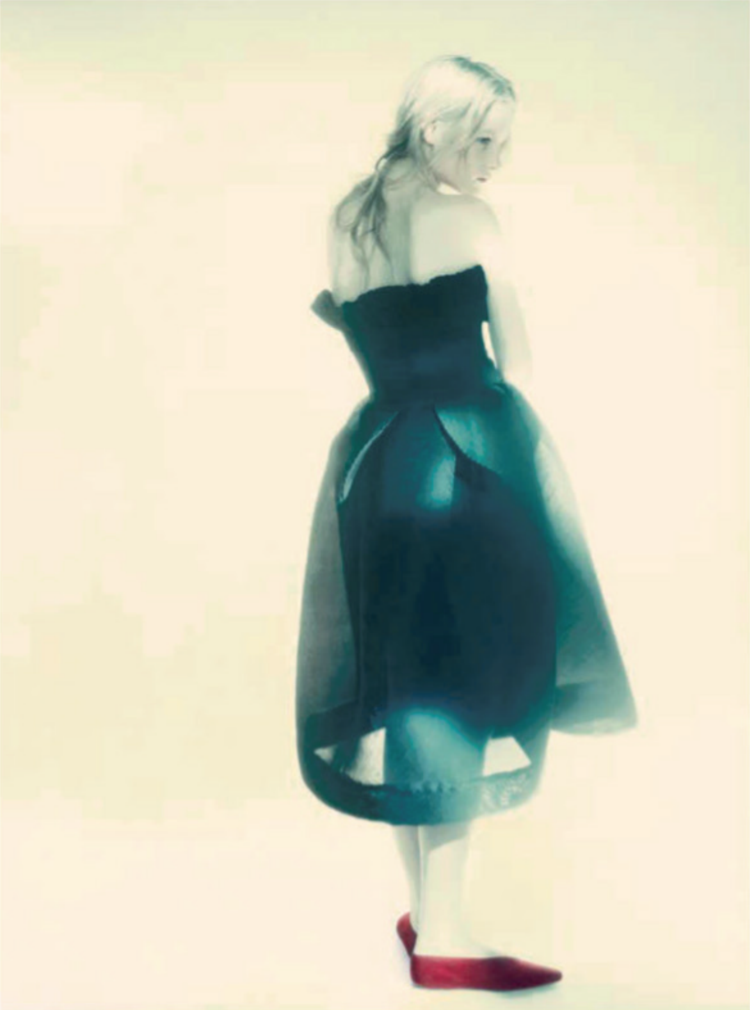
Roversi's long-standing relationship with Polaroid sits at the heart of his practice – a connection he once dubbed 'Paoloroid'. Since the early 1980s, he has used large-format Polaroid film for most of his work, in both colour and black & white. Its soft tones and instant results lend his portraits their signature dreamlike quality. Often shot in the studio, his images strike a delicate balance between intimacy and theatre – part performance, part quiet contemplation.

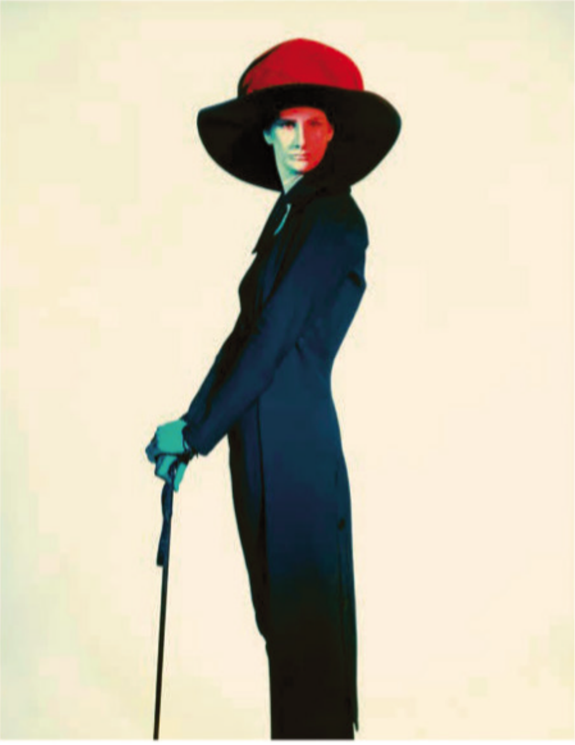
In this book, we gain an insight into his creative evolution through diary extracts from co-author Sylvie Lécallier, detailing her personal experience alongside him, right from their first meeting at Paris Photo in 2016.

He arrived in Paris in 1973, and by 1977 his distinctive style had caught the fashion press's eye. This book explores his innovation – his early use of colour, moody b&w work, and lasting collaborations with designers like Yohji Yamamoto – all while remaining separate from fleeting trends. Interviews with models reveal the trust and care of his process.

The book is beautifully put together. The images are given room to breathe, with minimal but effective text. For long-time admirers, it offers new perspectives; for newcomers, it's an accessible and absorbing introduction to one of photography's most poetic and consistent storytellers.

Whether through his quiet use of colour, his experiments with light, or his unmistakable 'Paoloroid' touch, Roversi's work continues to feel both immediate and timeless.





Clockwise from top left:

Sihana, Comme des Garçons A/H 2023-2024, Paris, 2023

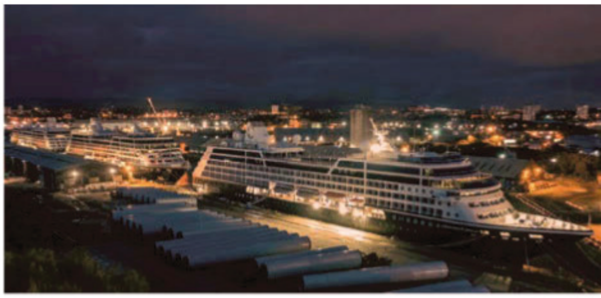
Lida and Alexandra Egorova, Alberta Ferretti A/H 1998-1999, Paris, 1998

Kirsten Owen, Romeo Gigli P/E 1988, London, 1987

Sasha Robertson, Yohji Yamamoto A/H 1985-1986, | Paris, 1985

Books & exhibitions

The latest and best books and exhibitions from the world of photography



© XYXY XYXY XY XY X YXY XY XY YX

Azamara cruise liners in King George V Dock.

Glasgow Harbour by Graeme Smith and Mike McCreery

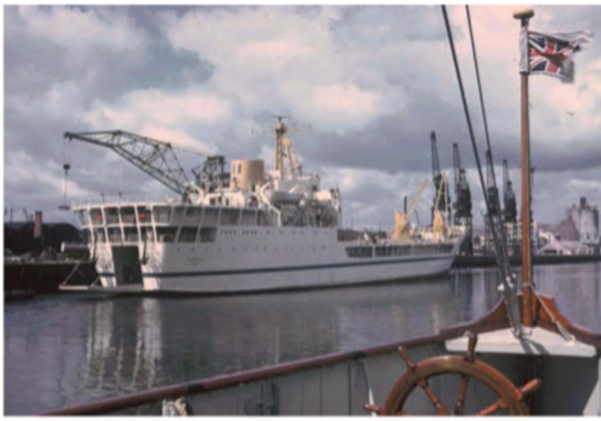
£19.99, Amberley Publishing, softback, 128 pages, ISBN: 9781396122376

Glasgow Harbour is one of the largest seaports in Britain, and this new book recounts the early history, development, inventions and the importance of the harbour both here in the UK and internationally. The harbour has also seen fairly recent regeneration, so that is documented in this book too.

From the 17th century, Glasgow became positioned as one of the major trade hubs across the Atlantic and to the rest of the world. By the 18th century, its might was so big that new methods were adopted to deepen and engineer the River Clyde to make it more useful, creating the largest and most advanced docks in the world – some 12 miles of busy quayside lined the river.

Later, it became home to famous shipbuilders, with more than 70 shipping lines operating from the city during its peak.

If you've got an interest in Scottish history, then this is a great book, but for photographers it also gives us an insight into the photographic possibilities of the area. You can use it as a guidebook and inspiration of your own, with a variety of different landscape possibilities on display. **Amy Davies**



© XYXY XYXY XY XY X YXY XY XY YX

Sailing down the Clyde in the morning, passing Stephen's Shieldhall Wharf

© VALERIE FINNIS / RHS LINDLEY COLLECTIONS

Sir David Scott at The Dower House, aged 90, with Old Roses from his garden - behind him is a magnificent Carpenteria californica planted in 1911

© VALERIE FINNIS / RHS LINDLEY COLLECTIONS

Jack Drake, in his Inshriach Nursery near Aviemore in Scotland, with sugar-pink Lewisia cotyledon in the foreground

Garden People

by Valerie Finnis

£16.99, Thames and Hudson, softback, 160 pages, ISBN: 9780500298466

© THAMES & HUDSON / VALERIE FINNIS / RHS LINDLEY COLLECTIONS

A new edition of this book is a real treat for both photography and gardening fans.

It shows off the quirky world of the postwar British gardening scene, beautifully captured by one of the people at its epicentre.

Valerie Finnis was a noted alpine-grower and plantswoman, but she was also a skilled photographer, too. She is said to have created an unparalleled record of the gardening scene of the 1950s, '60s and '70s.

She travelled around the UK to meet gardening greats and photograph them in their gardens. There's Vita Sackville-West at Sissinghurst, Lady Birley at Charleston Manor, Roald Dahl at Great Missenden and more besides.

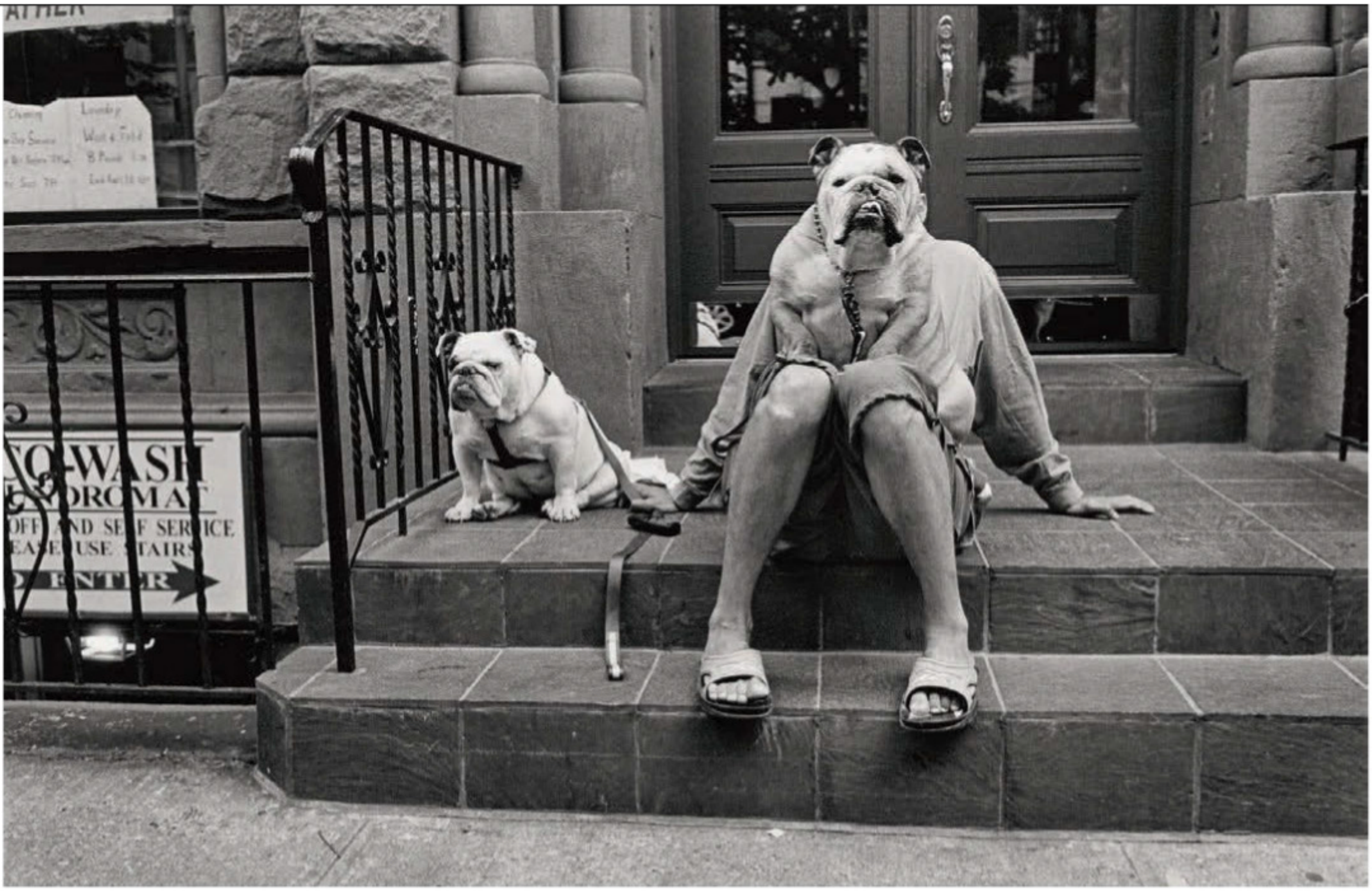
The photographs are wonderfully composed, but there's also a sense of cheekiness. I particularly liked the bright and garish colours that pop out from every page, while you can really see what a labour of love these gardens are for their owners. I also am quite taken by the outfits of the sitters – many of which appear to be tending to their gardens in suits and formal attire – I really doubt you'd find many behaving similarly these days.

Written by Ursula Buchan, an award-winning garden journalist, there's lots of context to place the pictures in, too. Additional texts are by Anna Pavord and Brent Elliott and also give us some extra interesting information.

Highly recommended for those who like something a little bit different – and a well-priced volume too. **Amy Davies**

© VALERIE FINNIS / RHS LINDLEY COLLECTIONS

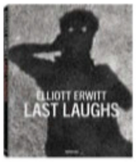
Margery Fish – who always seems to have gardened in a dress, at least in Valerie's photographs of her – was the most famous exponent of the Cottage Garden ideal at this period



ALL IMAGES © ELLIOTT ERWITT LLC.

Last Laughs
by Elliott Erwitt

£55, teNeues, hardcover, 208 pages, ISBN: 9783961716333



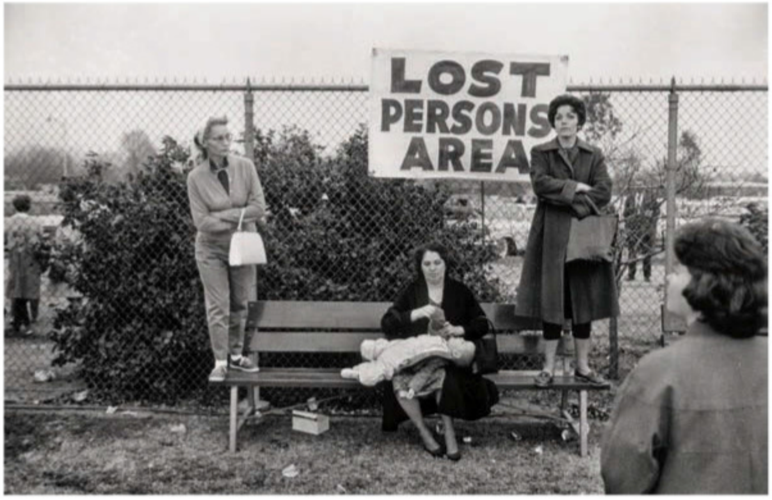
Curated by the photographer himself shortly before his death in 2023, the last major photo book of Elliott Erwitt is filled with all the great wit and humour he became known for during his lifetime.

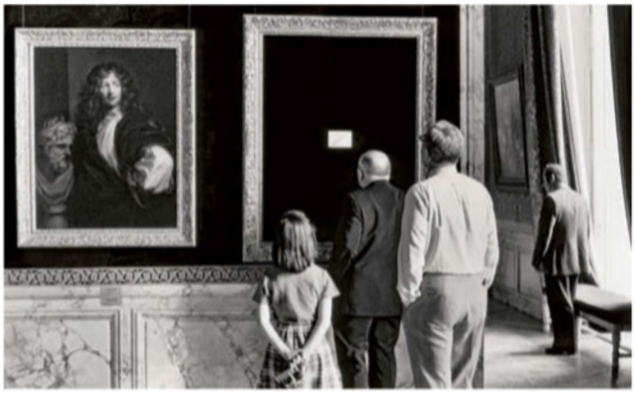
A long-standing member of the notorious Magnum Photos agency, Erwitt also served as its vice-president at one time.

As well as being filled with the usual brand of tongue-in-cheek humour, it's also a nostalgic look back at a career and life well-lived. The fact that Erwitt himself curated it adds a sense of poignancy, too. The subjects could be unknown faces in the streets or they could be well-known celebrities, but either way they are treated in the same masterful way.

His favourite subject (and mine) was dogs, and there's plenty of those on display too.

If you're looking for a wonderful overview of Elliott Erwitt's work, this is a great addition to your photography collection. While there will no doubt be retrospectives and new volumes published in the years to come, of course none will be curated by the man himself, so it's an opportunity to see things as he would have wanted. **Amy Davies**





Top: USA, New York City, 2000

Above: USA, Pasadena, California, 1963

Left: FRANCE, Versailles, Chateau de Versailles, 1975

A divided world

The world's best photojournalists have a tough job keeping up with the current news agenda. **Amy Davies** selects some choices from this year's World Press Photo winners

It would be wrong to say that looking through the winning images and finalists from World Press Photo is a treat.

Of course, it's a showcase of some of the most striking, impactful and highly-skilled photojournalism, but it's also harrowing, sad and at times disturbing.

The important work of these brave photojournalists should never be underestimated. The power of the lens is arguably more needed than ever, and the photos on these pages – and from the overall winners – are just a fraction of what is put onto the pages and screens that surround us every day.

This year, World Press Photo is in its 70th year, and is perhaps reflecting a world more divided than it has ever been – though it feels like we say that quite a lot in recent times.

Each year, the work produced in the previous year is eligible for an award. In 2025 there were 59,320 images for the jury to choose between, taken by 3,773 photographers from 141 countries. Not a job I envy. Along with the images of struggle and defiance, it's heartening to see the occasional shot of human warmth and courage. Of course, all of them encourage us to think more deeply about the true stories behind the news headlines.

This year, there are more category winners than before, with 42 compared to the 33 last year, highlighting the incredible work that has been carried out in the previous 12 months. There are three Single Image and three Story winners per region, as well as one Long-Term Project winner.

Each winner receives a €1,000 prize, while the overall Photo of the Year winner gets an additional €10,000. They and the two runners-up also receive a Fujifilm GFX100 II camera, plus either two GF lenses, or a lens plus a GFX100RF camera, for a total retail value of over €14,000.

Photographers from a wide array of nations are represented in the winners list this year, while key themes for the photos themselves include politics, gender, migration, conflict and the climate crisis. Every winning image is eligible for the Photo of the Year award.

The overall Photo of the Year winner is the Palestinian photographer Samar Abu Elouf, for her picture of a young boy – Mahmoud Ajjour, severely injured while fleeing an Israeli attack in Gaza. Elouf took the photo for *The New York Times*. You may recognise her name – just last month, she was also awarded AP's inaugural Photojournalism Award.

Two finalists were also selected as runners-up – 'Night Crossing' by John Moore (United States / Getty Images), and 'Droughts in the Amazon' by Musuk Nolti (Peru / Mexico / Panos Pictures / Bertha Foundation).

Across the next few pages, I've selected a few of the impactful images from this year's finalists, but do feel free to let us know if any have particularly struck you via the usual methods listed on the Welcome page.

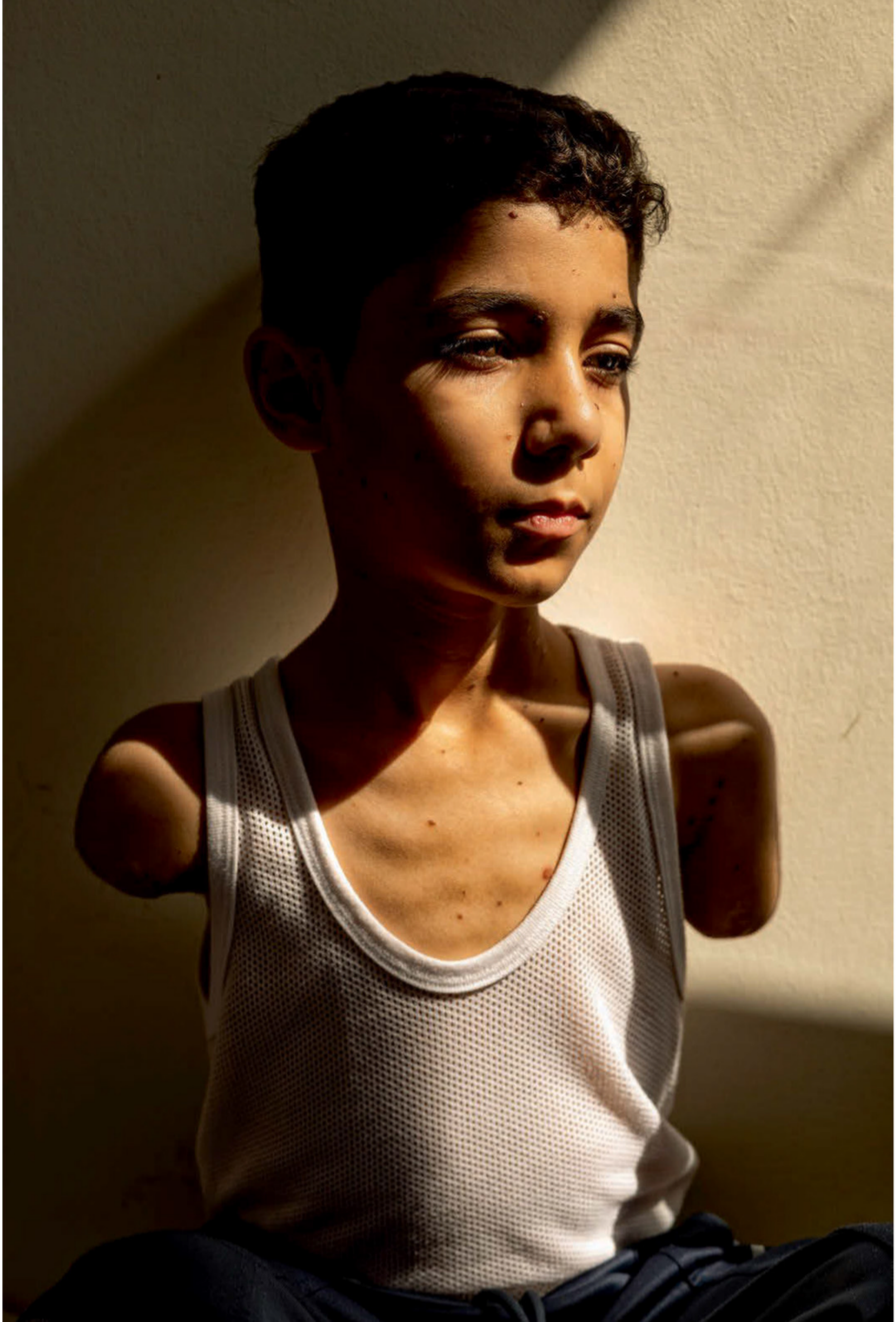
An exhibition of winning images is currently on display in Amsterdam, but a world tour is also taking place, with an exhibition at the MPB Gallery at the Queen Elizabeth Park in London starting on 23 May and running until 25 August. Tickets cost £16.50/£13.50 (peak/off peak), with concessions available. See worldpressphoto.org for more information about any of the winners and the exhibition.

Mahmoud Ajjour, Aged Nine by Samar Abu Elouf for The New York Times
Singles Winner, West, Central and South Asia, and World Press Photo of the Year

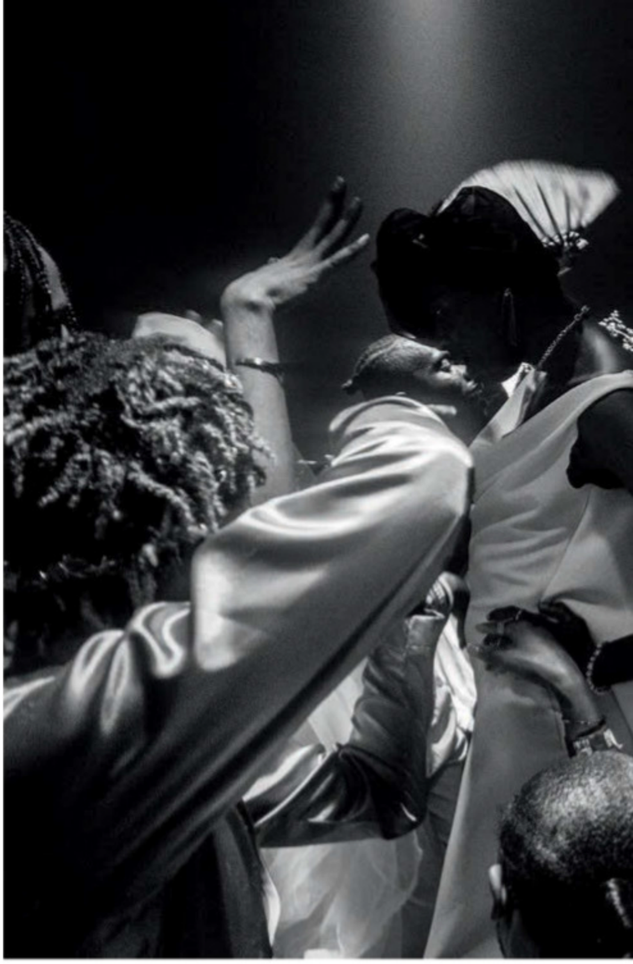
After fleeing an Israeli assault in Gaza, Mahmoud turned back to warn others to move onwards. An explosion severed one of his arms and mutilated the other. The family were evacuated to Qatar where Mahmoud has been learning to use his feet to play games on his phone, write and open doors. For most ordinary tasks however, he needs special assistance. One day, he hopes to get prosthetics and live his life as any other child.

Samar Abu Elouf photographed Mahmoud in Qatar. She herself is also from Gaza and was evacuated in December 2023, and now lives in the same apartment complex as Mahmoud. During her time in Qatar, she has bonded with fellow evacuees and documented the lives of the badly wounded who made it out for treatment.

By March 2025, more than 7,000 patients had been evacuated from Gaza for medical treatment, but according to the World Health Organisation, more than 11,000 remain in Gaza, waiting to do the same. Tens of thousands have been killed, while more than 100,000 have been injured.



© SAMAR ABU ELOUF, FOR THE NEW YORK TIMES



Mother Moves, House Approves by Temiloluwa Johnson
Singles Winner, Africa

Taken on 21 June 2024 in Lagos, Nigeria, this image shows participants at the 'Heavenly Bodies' event, an underground drag ballroom event during Lagos Pride. The participants are celebrating the 'mother of the year' winner.

In Nigeria, members of the LGBTQI+ community face legal prosecution, as well as social discrimination and physical violence. This event, Heavenly Bodies: Notes on Fola Francis, is held in a secret location and was the third edition of the Pride celebration in the Lagos ballroom, one of the largest drag ballroom experiences in Nigeria.

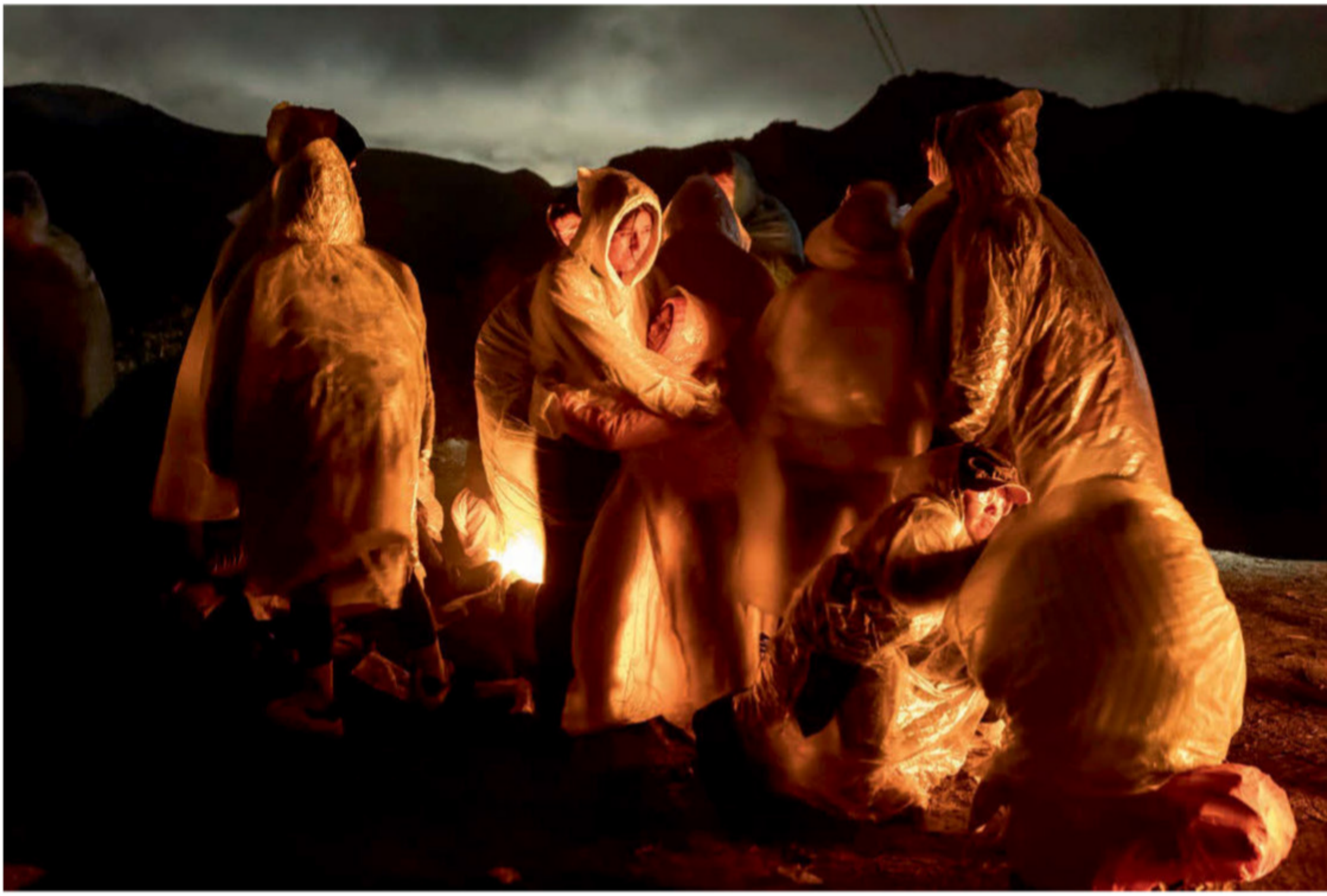
The 2024 series was named after Fola Francis, the first openly transgender person to walk the runaway during Lagos Fashion Week, who died in 2023.

Night Crossing by John Moore for Getty Images
Singles Winner, North and Central America and Runner-Up, Photo of the Year

Previous World Press Photo Winner John Moore continues to document the plight of immigrants in the US.

Here, Chinese migrants warm themselves during a cold rain after crossing the US-Mexico border on 7 March 2024. Unauthorised immigration from China to the US has risen rapidly due to a variety of factors including devastating financial losses following COVID.

This image shows the realities of migration at the border, techniques for which are being shared online across Chinese social media platforms.



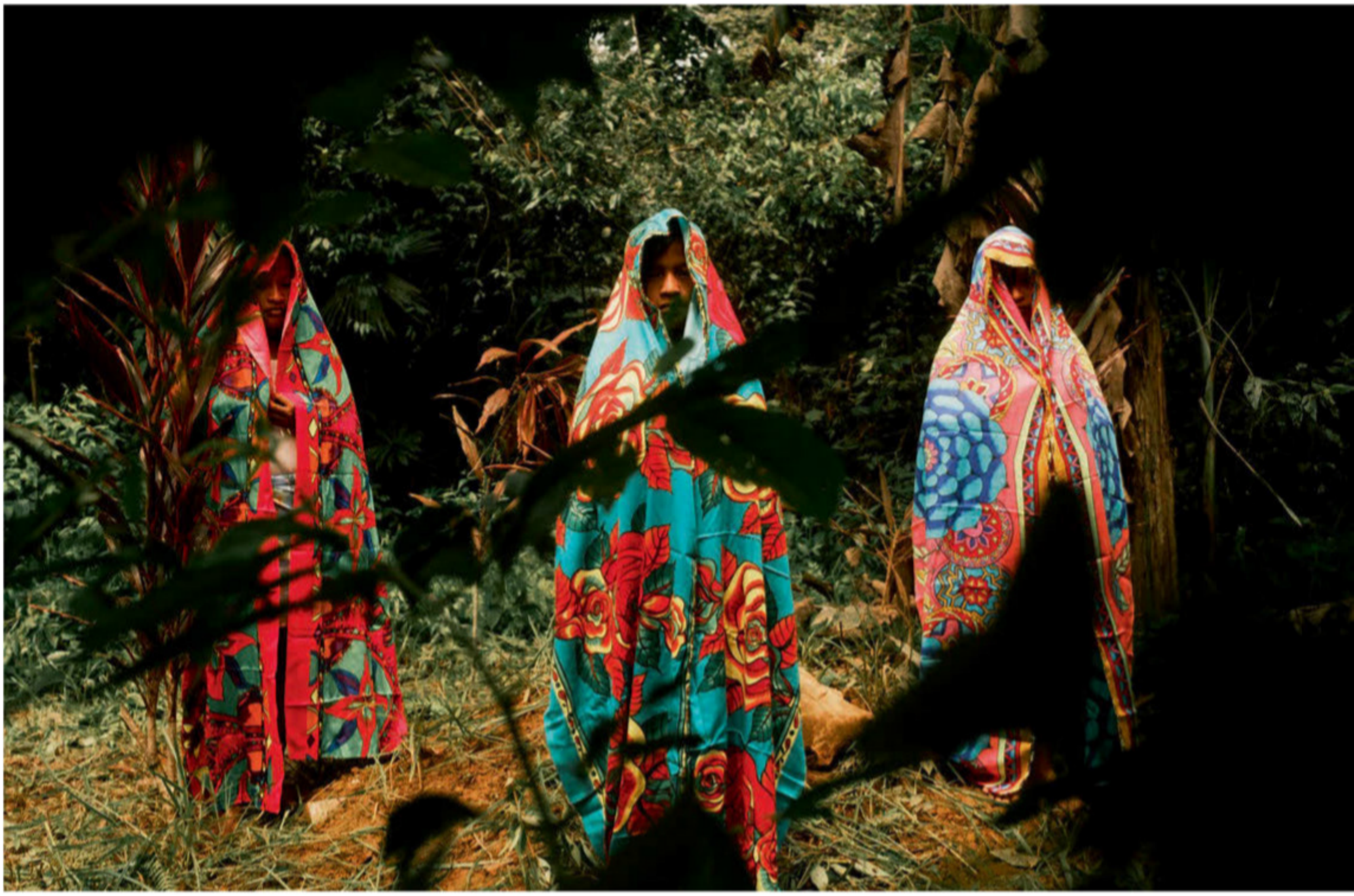
© JOHN MOORE, GETTY IMAGES

© TEMILOLUWA JOHNSON

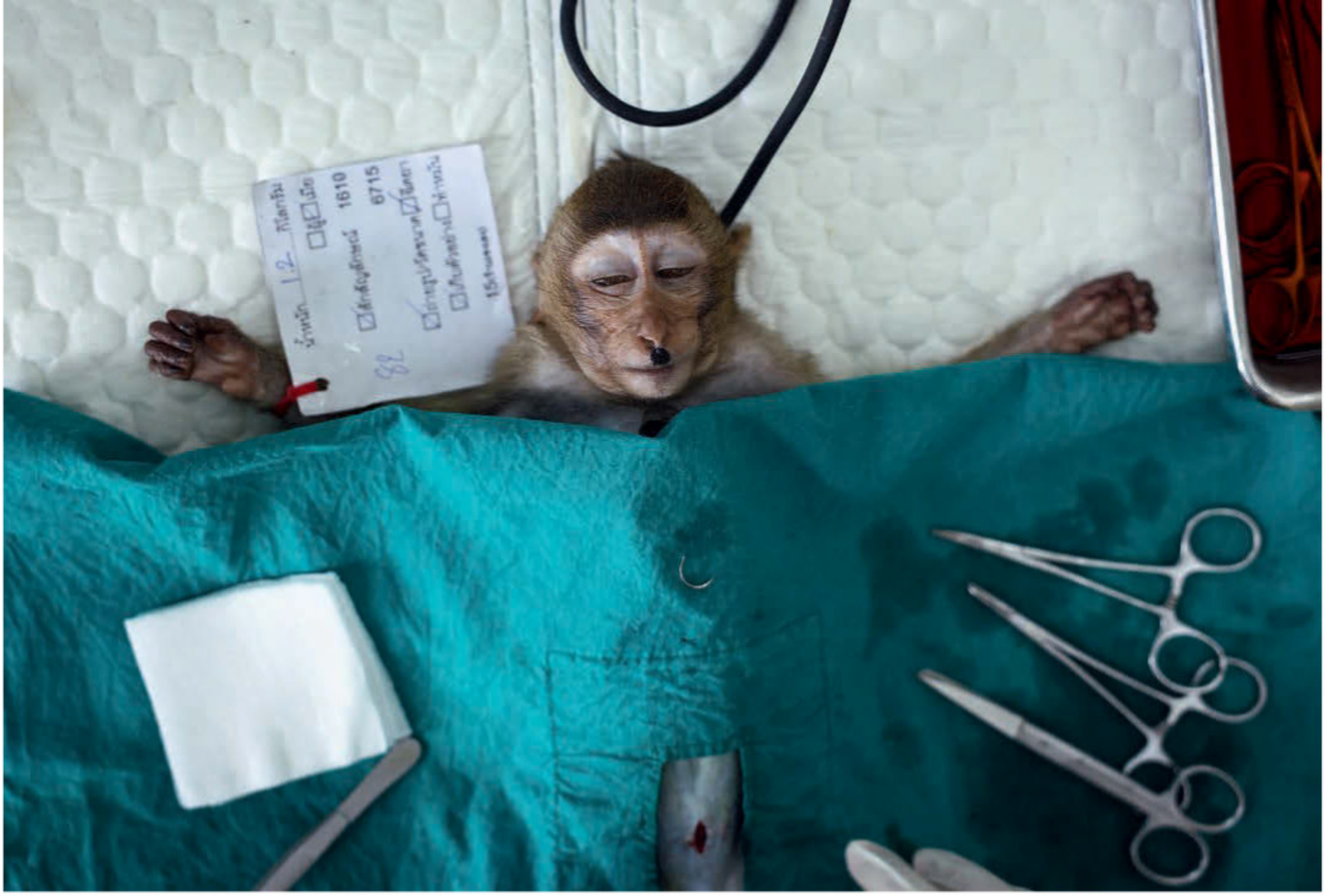
Jaidë by Santiago Mesa
Story Winner, South America

María Camila, Luisa and Noraisi Birry stand next to the grave of their sister Yadira, wearing paruma shawls that she left behind. Yadira took her own life on 7 April 2023, and this image was taken in Chocó, Colombia, on 20 June 2024.

This is part of Santiago Mesa's story on the Emberá Dobida, nomadic indigenous people of Colombia who have historically lived around the Bojayá River. Many of the Emberá have migrated to Bogotá to escape from conflict caused by Colombia's paramilitary. In the capital, they are surrounded by discrimination and often live in overcrowded and unsafe spaces. Suicides within the community have increased rapidly, with over 400 attempts made in 2024. Mesa's project follows the lives of the Emberá women who are impacted by the crisis.



© SANTIAGO MESA



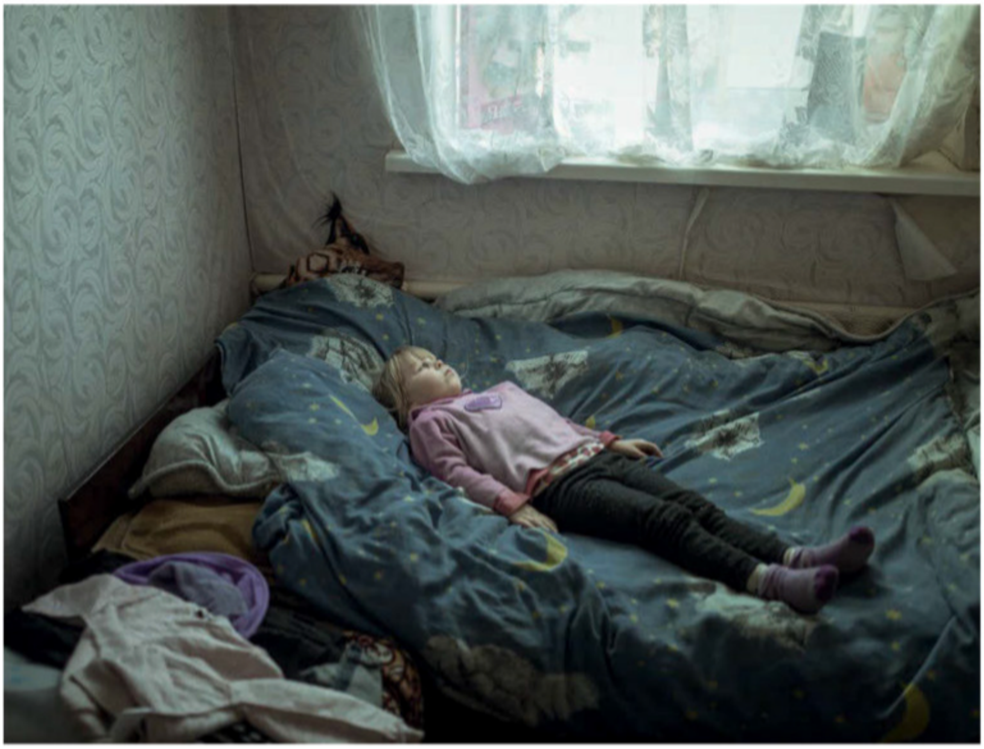
© CHALINEE THIRASUPA, FOR REUTERS

No More Monkey Mania in Thai Town by Chalinee Thirasupa for Reuters

Stories Winner, Asia-Pacific and Oceania

On 25 May 2024, a sterilisation procedure is carried out on a young long-tailed macaque by veterinarians from the Department of National Parks, Wildlife and Plant Conservation.

The animals are believed to bring good fortune and as such are very much a part of the identity of Lopburi, north of Bangkok, Thailand. Otherwise known as 'Monkey City', it's a popular destination for tourists to visit and feed the macaques fruit. By 2020, the population of the animals in the city was 3,121, but due to the Covid pandemic, tourism disappeared. As a result, the monkeys become aggressive, stealing food and fighting. After an unsuccessful attempt to deter them using slingshots, a sterilisation program was introduced to attempt to control the situation.



© FLORIAN BACHMEIER

Beyond the Trenches by Florian Bachmeier

Singles Winner, Europe

Six-year-old Anhelina lies in bed in her new home, Borschchivka, Ukraine, on 7 March 2024. She is traumatised and suffers panic attacks after having to flee her village near Kupiansk, a frontline city in Russia's invasion of Ukraine.

Anhelina now lives with her grandmother Larisa, 95km away from her home, while her mother lives and works in Kharkiv, about an hour's journey away.

With their work, Bachmeier wished to highlight the children who have grown up surrounded by violence, but who have endured in spirit as they adapt to a new life.

LOVE IT?

FRAME IT!

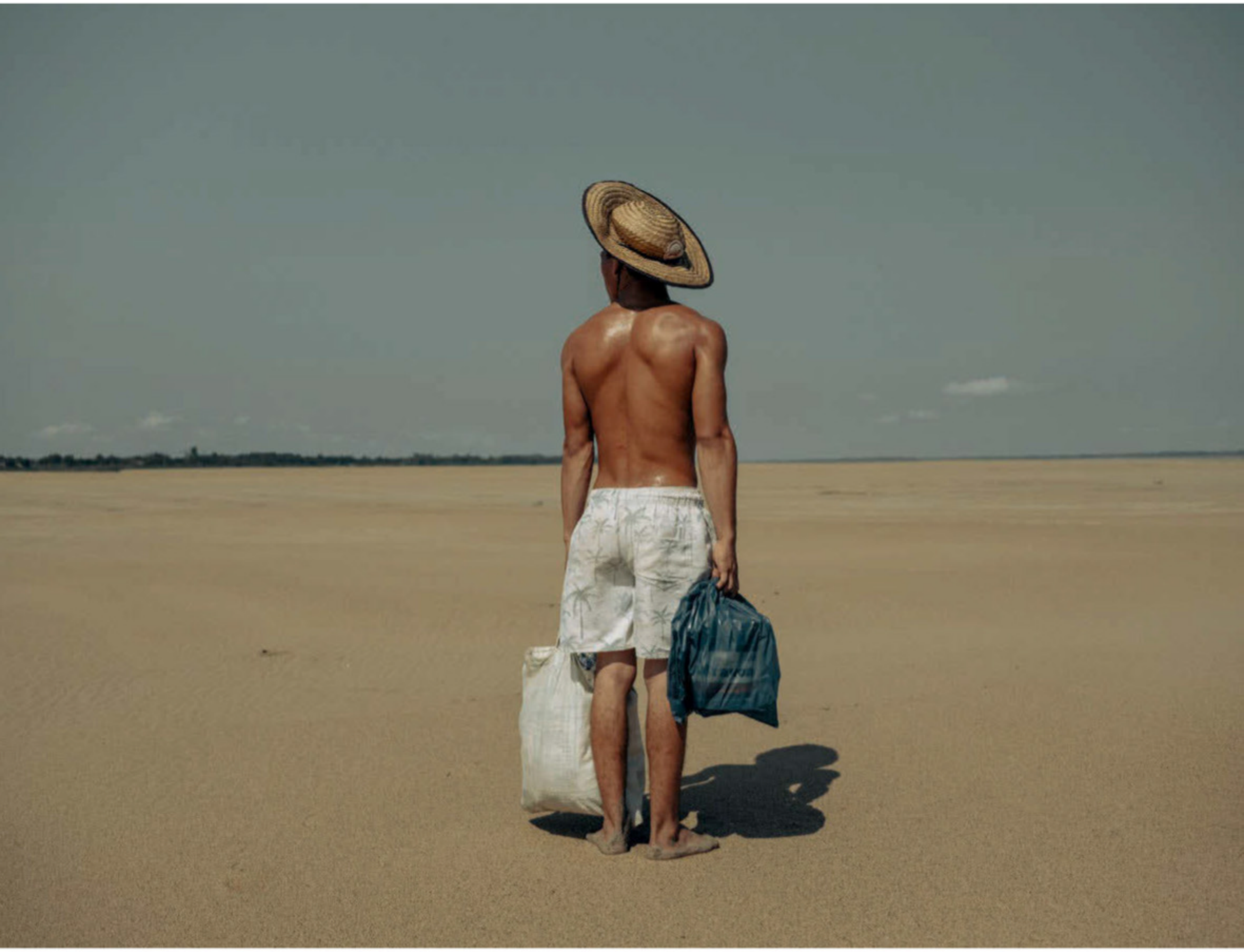
Bloom into Spring with fresh new walls!

Get 25% off with the code SPRING25 until midnight on Sunday 18th May

www.thispicture.co.uk

this picture

Offer ends Sunday 18th May



© MUSUK NOLTE, PANOS PICTURES, BERTHA FOUNDATION

Droughts in the Amazon by Musuk Nolte for Panos Pictures, Bertha Foundation

Stories Winner, South America and Runner-Up World Press Photo of the Year

Record low-water levels are impacting the Amazon River after severe droughts made worse by climate change. The crisis threatens biodiversity, disrupts ecosystems and impacts the communities which are reliant on rivers for survival.

Many settlers around the river are facing the tough choice to abandon their land and livelihoods for urban areas, a process which will change the social fabric of the region forever.

In this shot from the story, which was also selected as a runner-up for the overall Photo of the Year title, a young man brings food to his mother who lives in the village of Manacapuru.

Once accessible by boat, the village now is now reached after walking 2km along the dry riverbed of the Solimões River.

Grays of Westminster®
Exclusively... **Nikon**

PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

✆ 020-7828 4925

EST. 1985 - THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

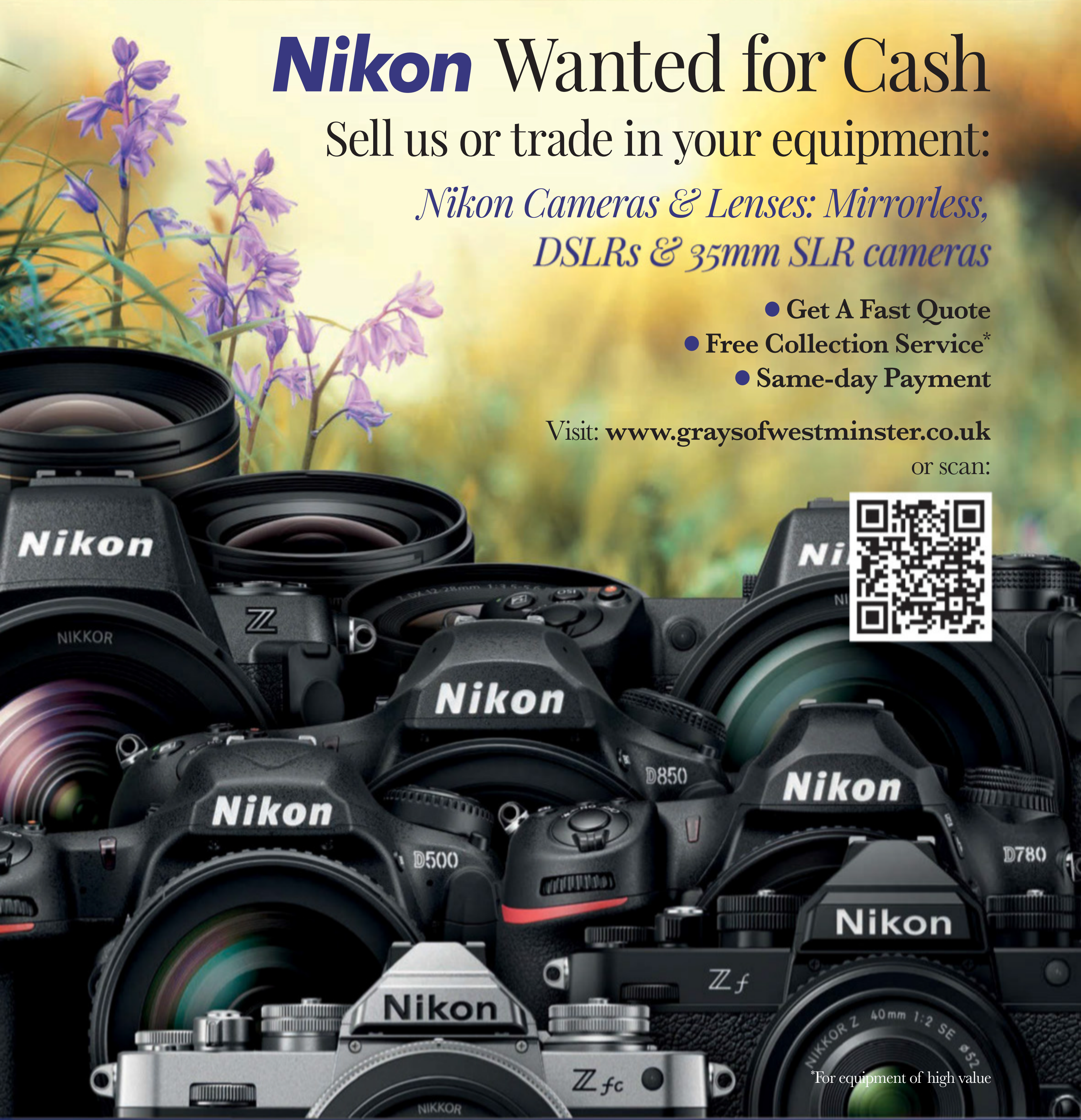
Nikon Wanted for Cash

Sell us or trade in your equipment:

Nikon Cameras & Lenses: Mirrorless, DSLRs & 35mm SLR cameras

- **Get A Fast Quote**
- **Free Collection Service***
- **Same-day Payment**

Visit: **www.graysofwestminster.co.uk**
or scan:


Nikon
NIKKOR
Z
Nikon
D850
Nikon
D500
Nikon
D780
Nikon
Zf
NIKKOR Z 40mm 1:2 SE ⌀52
Nikon
Z fc
NIKKOR

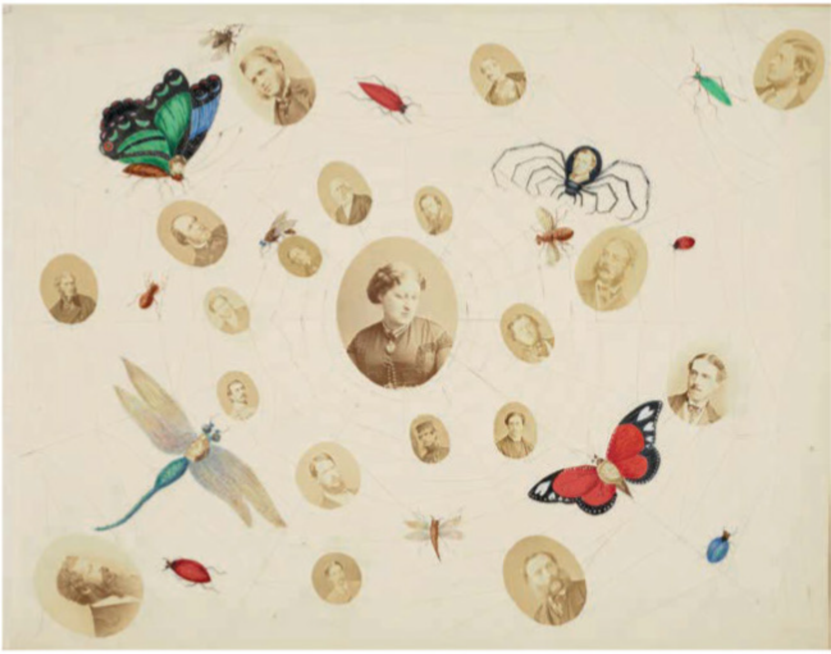
*For equipment of high value

40 Churton Street, London SW1V 2LP, England Tel: 020-7828 4925 info@graysofwestminster.co.uk www.graysofwestminster.co.uk

Grays of Westminster Grays of Westminster @nikonatgrays @nikonatgrays Grays of Westminster

The photographer princess

A new exhibition in London celebrates the fascinating photographic archives of a 19th century royal. **Ian Lloyds** tells us more about it



Above: Album of designs, incorporating photographs by Queen Alexandra, c. 1866-9

Right: Princess Alexandra and her Kodak camera

Far right: Off the Irish Coast by Princess Alexandra, c. 1902

She will go down in history as 'the Photographer Princess.' Her pictures of the late Queen, her husband and children as well as her holiday snaps were lapped up by press and public alike, and she wasn't averse to a bit of photo-manipulation.

No, I'm not talking about the current Princess of Wales – aka 'Kate Middleton' – but an earlier holder of the same title, Princess Alexandra, daughter-in-law of Queen Victoria and wife of the future Edward VII.

By the end of the 19th century, Alexandra had become the most celebrated royal photographer of her day. An 1885 edition of this very magazine welcomed 'into the ranks of amateur photography the Princess of Wales.' She was passionate about her pastime. Some 1,500 of her photos survive in the Royal Collection and a display of them is currently part of the new exhibition: 'The Edwardians: Age of Elegance' at the King's Gallery in London.

In fact, it was thanks to photography that Alexandra became a member of the British royal family in the first place. In September 1861, 19-year-old Albert Edward, Prince of Wales, lost his virginity to an actress called Nellie Clifden. An outraged Queen Victoria and Prince Albert, decided to drag their wayward son back onto the straight and narrow by marrying him to a suitable princess. Photos of likely candidates were posted to Windsor Castle from the courts of Europe. Not only was Alexandra the prettiest of the bunch but she also had an impeccable character.

Public face of the monarchy

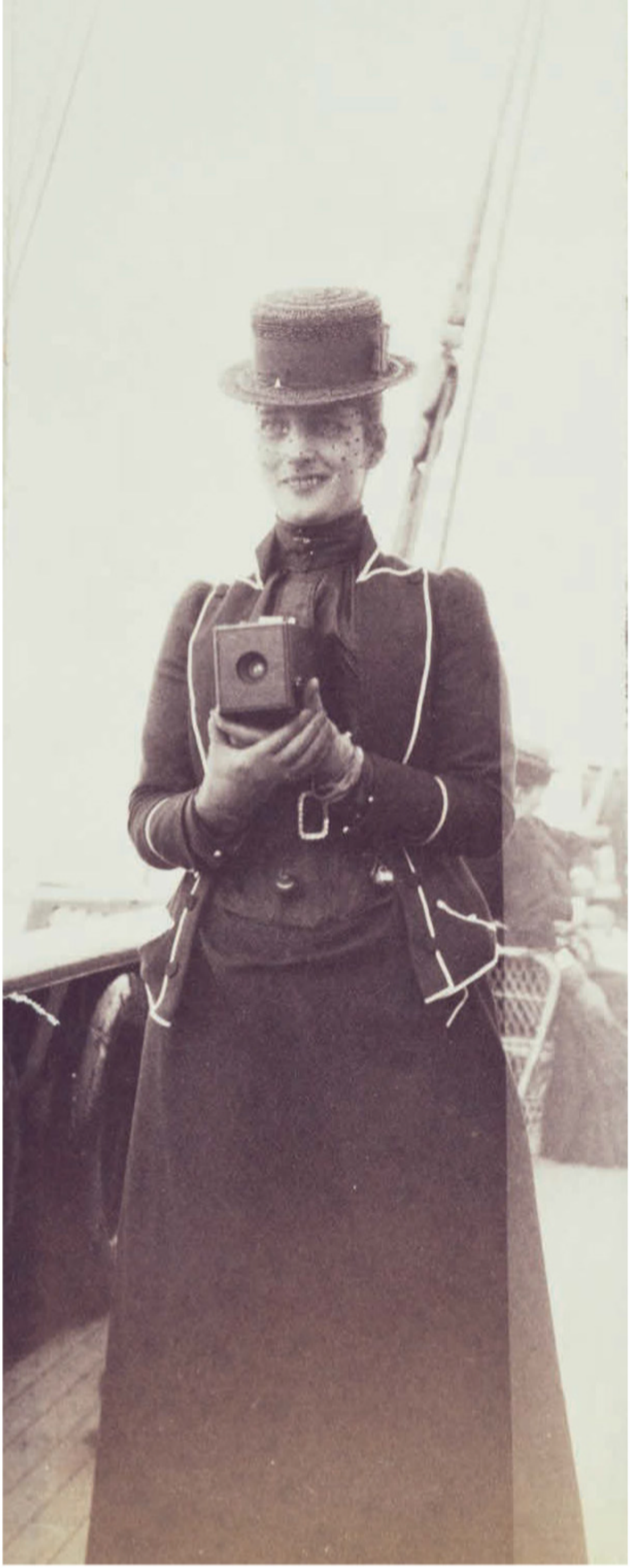
Edward and Alex married in 1863. With Queen Victoria still in mourning and out of the public eye, the Waleses became the public face of the monarchy, hosting lavish parties and more than happy to appear in society.

The young Princess of Wales gave birth to six children in seven years. During her third pregnancy in 1867, Alexandra, not yet 23, suffered a serious bout of rheumatic fever. It left her with a permanent limp and increasingly deafness. Meanwhile Edward resumed sowing his wild oats and began having affairs most memorably with the actress Lillie Langtry, Daisy, Countess of Warwick and Queen Camilla's great grandmother Alice Keppel.

Meanwhile Alexandra sought solace in creative pursuits, particularly sketching and later photography. She began by compiling photographic albums and producing collages consisting of professional photographic prints layered over her own watercolour paintings. She designed this quirky hand-coloured photocollage herself. It uses watercolours and trimmed cartes-de-visites (photographic calling cards that were hugely popular in this era), integrated into a whimsical design of a spiderweb, with photos of her friends and family members transformed into insects and the socialite Constance, Duchess of Westminster in the middle of the design.

The first simple handheld camera was launched by George Eastman, founder of Kodak in 1888. He gave her

ALL IMAGES © ROYAL COLLECTION ENTERPRISES LIMITED 2025 | ROYAL COLLECTION TRUST.



a No 1 Kodak camera in 1889, which she affectionately called her 'photography machine'. It used a roll film to make little round 'bulls-eye' photos, 2 3/8th inches in diameter. An album of photos she took using the No 1, containing 240 prints, survives in the Royal Archives.

Eastman ensured the princess received regular upgrades. She used a No 2 Bulls-Eye Kodak and in 1893 the company later presented her with a No 4 Bull's Eye Special Kodak, covered in regal purple leather.

So who taught her how to use the cameras? According to an article in *Photography* magazine on 21 August 1902, her teacher was a Norfolk photographer, Frederick Ralph, who handily was also Usher of the Servants' Hall at Sandringham House, the royal couple's country house near King's Lynn. Alexandra is also said to have attended the London Stereoscopic School of Photography in Regent St, accompanied by other camera-mad relatives.

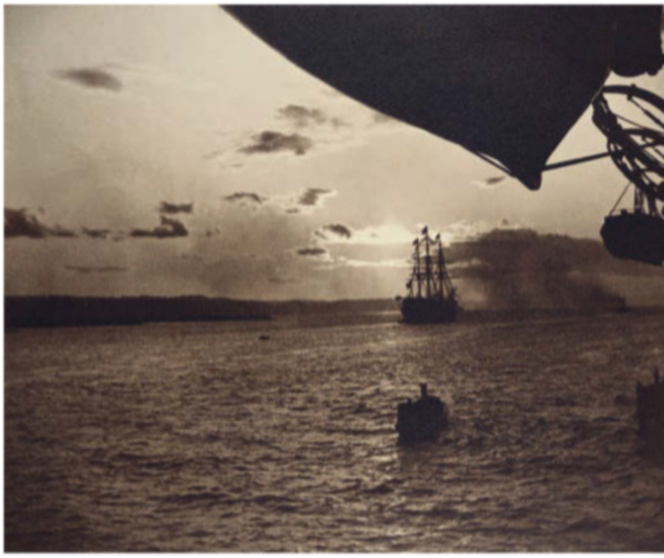
An eye for composition

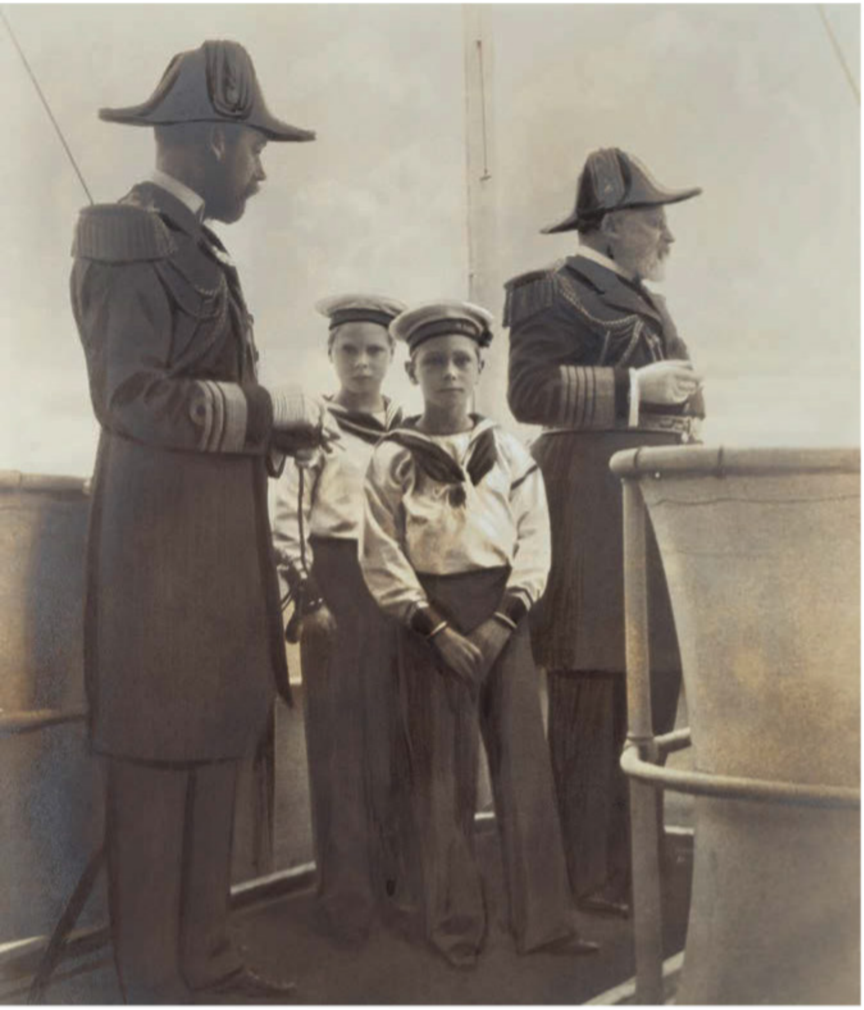
It would have been risky for a senior royal to allow just anyone to process her photos. Remaining accounts show that Kodak developed her negatives from July 1897 to September 1914. Like generations of amateurs she would excitedly wait for her prints to arrive in the post. When they did, she would allow no one else to touch them. She pasted them in leather-bound albums, captioning each one as she did so.

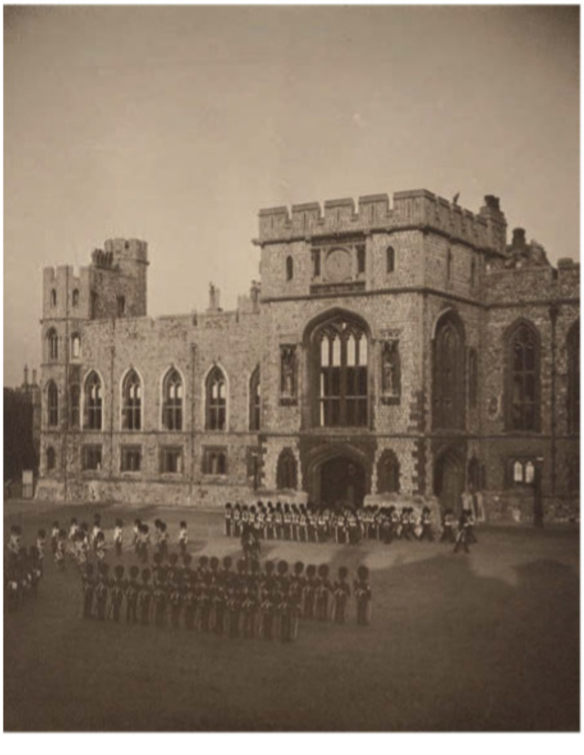
She took to photography with a vengeance. Nothing was safe from her lens and the archive is packed with images of family, pets and travel. Like the present Princess of Wales, she had an eye for composition. A photo in the current exhibition entitled 'Off the Irish Coast' was taken when Edward and Alex took a sailing voyage around Wales, the Isle of Man and the western coast of Scotland. Here we can see how she has experimented with the framing of her image, using the sails to offer a dark contrast to the glow of the setting sun and evening light on the clouds and water.

She also photographed a historic moment when her husband, son and eldest grandsons posed together on the royal yacht – thus capturing four kings: Edward VII with the future George V, Edward VIII and George VI.

For generations of snap-happy royals, one of the benefits of living in castles and palaces is unique







Above: King Edward VII, with George V, when Prince of Wales, and Princes Edward and Albert by Queen Alexandra, 1905

Left: Changing the Guard at Windsor Castle by Queen Alexandra, c. 1902

Right: Tea service with Queen Alexandra's photographs transferred onto the pieces, c. 1891-2

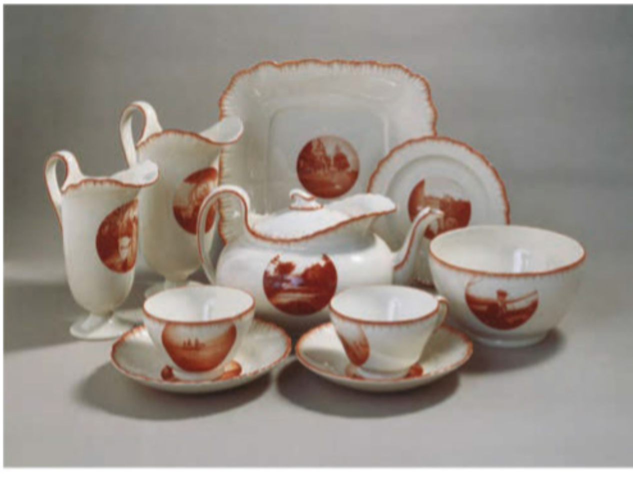
access to any vantage point they choose. Alexandra photographed the band playing for the King's Birthday Parade from a window on the East Front of Buckingham Palace. She was also able to capture Changing the Guard in the quadrangle at Windsor Castle from a window in the State Apartments.

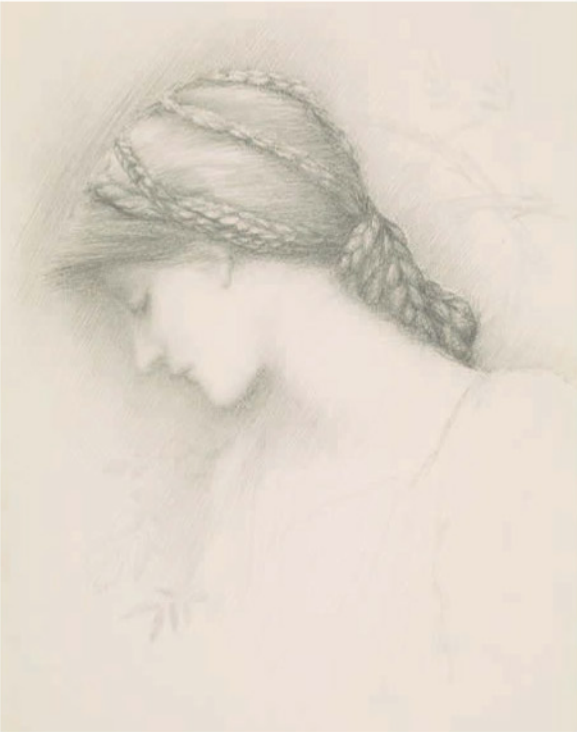
Just as Kate would capture Elizabeth II with her great-grandchildren, in 1890 Alexandra snapped Queen Victoria at Abergeldie Castle, also on Royal Deeside, posing with her grandchildren. One of these shots of her mother-in-law was selected by Alex to be printed that same autumn onto a porcelain tea service. Since there was no process for this in the UK at the time, the princess's suggestion led to its pioneering in this country. She commissioned a porcelain artist called Thomas Stanway, himself an amateur photographer, to develop a new process for printing her pictures on to ceramic. Stanway worked for the Hanley porcelain manufacturers Brown-Westhead Moore & Co.

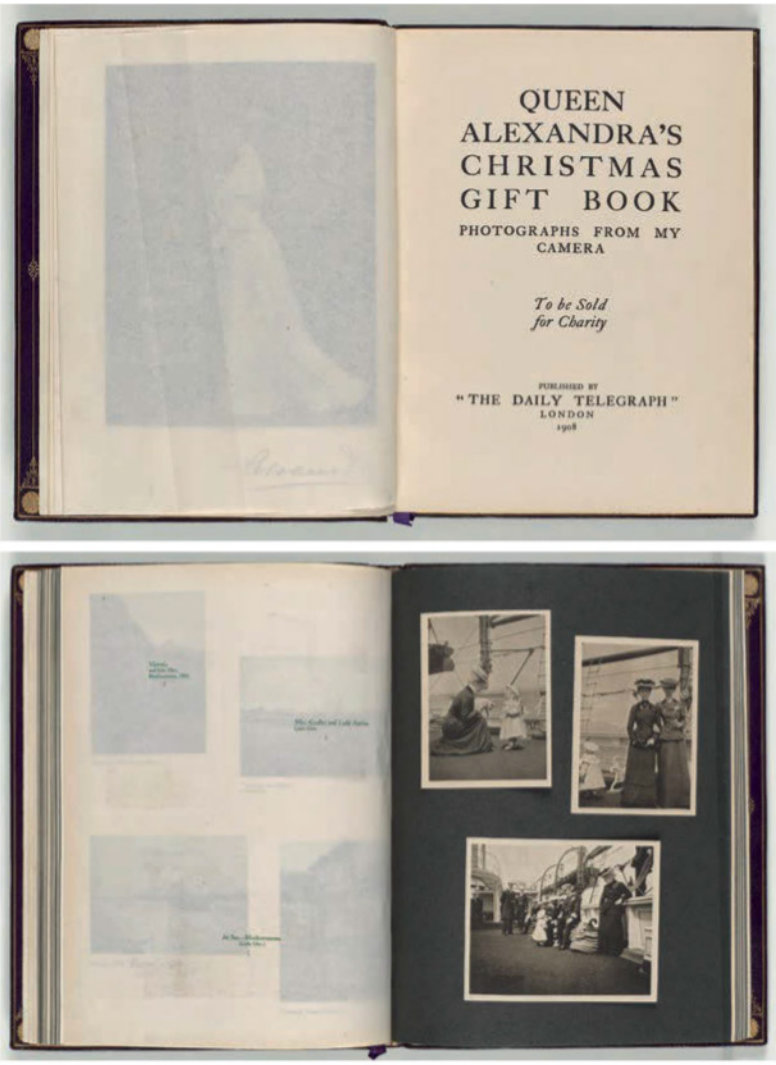
He succeeded in his attempt but, since he died shortly afterwards, the machinery he used was destroyed to prevent other companies copying the method. This meant that Alex's tea set, known as Cauldon Ware, was a complete one-off, although a second, experimental version, was bought at auction by the Royal Collection quite recently.

By the last decade of the 19th century, the outside world was beginning to learn more about the princess's skill as an amateur photographer. In 1897 some of her images, along with those of her daughter Victoria and her daughter-in-law, the future Queen Mary, featured in a Kodak exhibition at the New Gallery in Regent Street. Another selection appeared in the 1904 Grand Kodak Exhibition.

In 1905 she allowed nine prints to be published in three special supplements of the illustrated newspaper *The Graphic*. That same year the *Daily Mirror* included a picture of her taking a photo. The paper claimed it was not the first time she had been 'snapshotted while taking a snapshot. Gracious as the Queen is to all, her fondness for photography seems to make her exceptionally condescending to photographers. Not long since she levelled a camera at part of a crowd gathered to welcome her. A correspondent with a camera promptly levelled his lens at Her Majesty, who seemed greatly amused and smiled upon him as the cameras click simultaneously. Unfortunately for the







QUEEN
ALEXANDRA'S
CHRISTMAS
GIFT BOOK
PHOTOGRAPHS FROM MY
CAMERA

To be Sold
for Charity

PUBLISHED BY
"THE DAILY TELEGRAPH"
LONDON
1908

Above left: Study of a female head by Sir Edward Coley Burne-Jones. Queen Alexandra was a fan of the creative arts, collecting prints and sketches such as this

Above right: Alexandra's own copies of the *Christmas Gift Book*

correspondent the weather was very dull, and his snapshot was a failure. It is hoped Her Majesty was more successful.'

The biggest coup for publishers was when they persuaded her to release 134 of her photos in a book to raise money for several charities. *Queen Alexandra's Christmas Gift Book: Photographs From My Camera* was released in 1908 and proved a bestseller. The publisher Ralph Hall Caine (son of the celebrated novelist Hall Caine) persuaded the Queen to share her photos with the public. Even today the photos are fascinating since they not only show the British royal family relaxing in private, but they also feature family gatherings with the ill-fated Tsar Nicholas II of Russia, his wife Empress Alexandra and their five children. This Russian royal family was murdered by the Bolsheviks in July 1918, which devastated Alexandra since her younger sister Dagmar was Nicholas's mother, the Empress Maria Feodorovna. Alex used her No 4 Kodak camera to take the photos of the Imperial Family when the relatives were reunited off Reval in the Baltic.

Occupational hazard

One person who doesn't feature in Alexandra's collection is HRH herself, though, of course, sitting for portraits was an occupational hazard of her position as princess and queen consort. Photo-editing, of the type Kate was criticised for when she released a manipulated pic for Mother's Day 2024, is nothing new. Alex's official coronation photos were airbrushed to remove bags under the eyes, tighten her jawline and nip in her waist in order to maintain a youthful image.

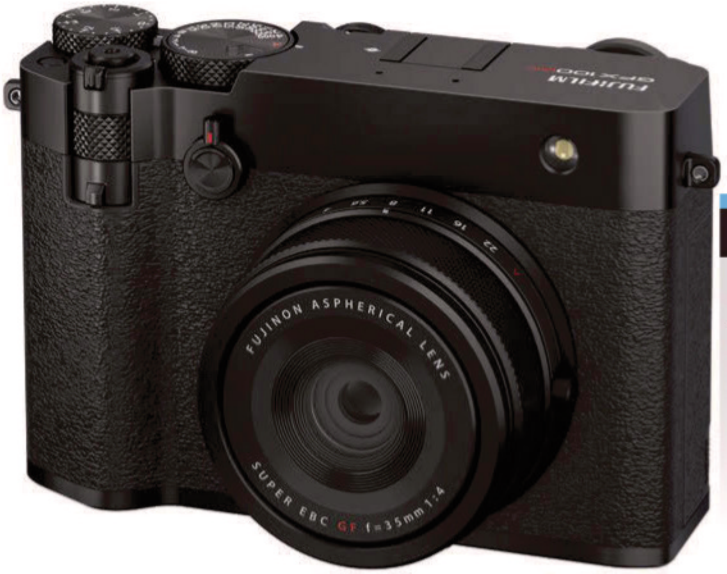
The Christmas Gift Book was published simultaneously in Britain and the United States, with copies despatched all around Europe and the British Empire. Kodak bought in copies to be sold by their dealers. Half a million copies were eventually sold and it raised £100,000 for the charities Alexandra chose. The success of the project must have given Alexandra a terrific confidence boost, since she took pride in her photography and was thrilled with the book's success.

This project was Alexandra's swan song. King Edward died in May 1910 and, as Queen Dowager, Alex spent much of her retirement at Marlborough House in London and Sandringham House in Norfolk where she died, almost 100 years ago, on 20 November 1925.

Although Queen Alexandra is these days a largely forgotten royal figure, in her time she was noted for her style, her beauty and her stoicism in standing by the King whose scandalous love life led to him being dubbed 'Edward the Caresser.' She was also, as we've seen, a talented amateur photographer – as *Amateur Photographer* pointed out at the time of Edward's death. The widowed Alexandra had, through her 'great interest in photography and active use of cameras had probably done more than most photographers realised towards popularising the hobby and encouraging universal acceptance of the hand camera.'

The exhibition, The Edwardians: Age of Elegance, is at The King's Gallery, Buckingham Palace, until 23 November 2025.

Ian Lloyd is a royal commentator, historian and photographer. His latest book is *The Queen: 70 Chapters in the Life of Elizabeth II*. Visit **ianlloyd.co.uk** for more information.



At a glance

£4699

- 102MP CMOS sensor, 44x33mm
- Fixed 35mm f/4 lens
- ISO 80-12,800 (standard)
- Up to 6fps shooting
- 0.84x, 5.76m-dot electronic viewfinder
- 3.15in, 2.1m-dot tilting touchscreen

Fujifilm GFX100RF

Fujifilm's 102MP medium-format compact camera sports a 28mm-equivalent lens and a familiar-looking design. **Andy Westlake** takes an in-depth look

For and against

- + Exceptional image quality
- + Engaging analogue controls
- + Aspect ratio dial encourages creative composition
- + Great out-of-camera colour thanks to Film Simulation modes
- − Relatively small f/4 maximum aperture
- − No image stabilisation
- − Screen only tilts up and down

ALL PRICES ARE APPROXIMATE STREET PRICES

Data file

Sensor	102MP CMOS, 43.8mm x 32.9mm
Output size	11648 x 8736
Focal length mag	0.8x
Lens	35mm f/4
Shutter speeds	60min - 1/4000sec (mechanical); 60min - 1/16000sec (electronic)
Sensitivity	ISO 80-12,800 (standard); ISO 40-102,400 (extended)
Exposure modes	PASM
Metering	Multi, spot, average, centre-weighted
Exposure comp	+/-5 EV in 0.3EV steps
Cont shooting	Up to 6fps
Screen	3.15in, 2.1m-dot tilting LCD
Viewfinder	5.76m-dot, 0.84x OLED EVF
AF points	121 or 425
Video	DCI 4K 30p; 4K 30p; Full HD 60p
External mic	3.5mm stereo
Memory card	2x UHS-II SD
Power	NP-W235 rechargeable Li-ion
Battery life	820 frames
Dimensions	133.5x90.4x76.5mm
Weight	735g

Fujifilm has achieved huge success over the past few years with its X100-series fixed-lens APS-C cameras, while dominating the medium-format market with its GFX system. So it is, perhaps, no great surprise that the firm should decide to combine the two. Its GFX100RF employs a 102MP medium-format sensor and a fixed 28mm equivalent lens, in a rangefinder-style body design that's strongly reminiscent of the popular Fujifilm X100VI.

What's most striking about the GFX100RF is its relatively compact size, given its large 44x33mm sensor. It would be a stretch to describe it as 'pocketable', but it'll fit into a small bag. In fact, it's not that much bigger than the X100VI, despite having a sensor almost four times the area. Compared to its only real competitor, the full-frame Leica Q3, it takes up about the same space. And while its £4,699 price tag is anything but trivial, it's considerably less expensive than the Q3.

Of course, at this price and with a fixed lens, the GFX100RF is anything but a mainstream product. Instead, it's designed for serious photographers who'd like a camera that combines exceptional image quality with portability. That 28mm-equivalent lens means it'll be best suited to such pursuits as landscape, architecture, or travel photography. So how well does it meet this aim, and why might anyone consider buying it?

Features

In terms of its core imaging components, the GFX100RF employs the same 102MP

COUNTY HALL

The 102MP sensor gives huge files that'll comfortably print to at least a metre wide
Fujifilm GFX100RF, 1/750sec at f/11, ISO 80

GFX CMOS II sensor and X Processor 5 combination as the top-of-the-line GFX100 II. This offers a sensitivity range of ISO 80-12,800 as standard, with extended settings covering ISO 40-102,400. Up to 6fps continuous shooting is on offer, with a buffer of 40 raw frames. The in-lens leaf shutter provides speeds from 60 minutes to 1/4000sec, while the electronic shutter goes to 1/16,000sec.

However, the flipside of the camera's relatively compact size comes with its lens. Its 35mm optic provides a 28mm equivalent angle of view, but it's limited to a maximum aperture of f/4. There's also no image stabilisation on board, either in-lens or in-body. This means that to get critically sharp shots handheld, you'll need to hike up the ISO more than with other cameras (I'll look into exactly what this means later). In contrast, the Leica Q3 has a much faster 28mm f/1.7 lens, while the X100VI's 35mm equivalent lens has an f/2 aperture. Both these cameras also include stabilisation.

Subject detection autofocus is included, with the camera capable of recognising people, animals and vehicles. In typical Fujifilm fashion, human face/eye detection is kept separate from the rest of the subject detection options, while being mutually exclusive. That feels illogical on the firm's other models, but is arguably less of a problem here, as it's not an obvious camera for shooting wildlife or motorsport.

Fujifilm's full set of popular Film Simulation colour modes is on board, with no fewer than 20 different profiles available. They also include plenty of options for tweaking the output to your personal taste. Lots of cameras are now emphasising creative colour controls, but there's a reason why Fujifilm's Film Simulations are so revered – you get a broad range of very attractive options to choose from.

While the GFX100RF is primarily a stills camera, it can record video in DCI 4K resolution at 30fps, or Full HD at up to 60fps. A 3.5mm stereo microphone socket is built-in, which is also compatible with an electronic remote release, and a headphone socket is included too. Electronic stabilisation is available during recording, but this comes with a 1.3x crop, giving a 37mm equivalent angle of view. There's no dedicated record button, with video instead being treated as a drive mode. I suspect most GFX100RF owners will happily ignore it.

You get Bluetooth and Wi-Fi built in, for smartphone connectivity via Fujifilm's XApp. This offers the expected features, including both a quick remote shutter release and full remote control. It's then straightforward to copy images across to your phone for sharing.

Build and handling

Design-wise, the GFX100RF is like a grown-up version of the X100VI. Measuring 133.5mm wide, 90.4mm in height, and 76.5mm in depth, and weighing in at 735g, it's by far the smallest medium-format digital camera Fujifilm has yet made. In fact, it's smaller than full-frame mirrorless bodies such as the Sony A7R V and Canon EOS R5 Mark II.

Build quality is superb, with the camera feeling

Fujifilm's Acros Film Simulation gives lovely black & white images Fujifilm GFX100RF, 1/140sec at f/11, ISO 160

extremely robust in your hand. The top plate is machined from a single block of aluminium, and all the dials are milled too, giving a pleasingly tactile operational experience. It's available in either a sober all-black finish, or an attractive two-tone silver and black – personally I'd choose the latter.

While there's only a minimal-looking handgrip, this turns out to be perfectly shaped to wrap your fingers around, aided by the body's depth. I found the camera perfectly comfortable to carry around one-handed, using a wrist strap for security.

Like the X100VI, the body is protected against dust and splashes, but you need to screw the included 49mm adapter and protector filter onto the lens for full sealing. This is surprisingly bulky, adding another 15mm to the front-to-back depth. The adapter is, however, cleverly designed with a bayonet mount for the chunky rectangular metal lens hood. This gives additional protection to the front glass, as well as against potential flare.

As for the control layout, it's borrowed almost wholesale from the X100VI. On the top, there's a dial for exposure compensation, plus a combined shutter speed and ISO dial, with an aperture ring around the lens. On the back you'll find a focus-mode switch and a joystick for setting the focus area. Operationally it's all very straightforward, and I like the way this setup moves you away from thinking in terms of film-era exposure modes to simply deciding what settings you need to use for each shot.

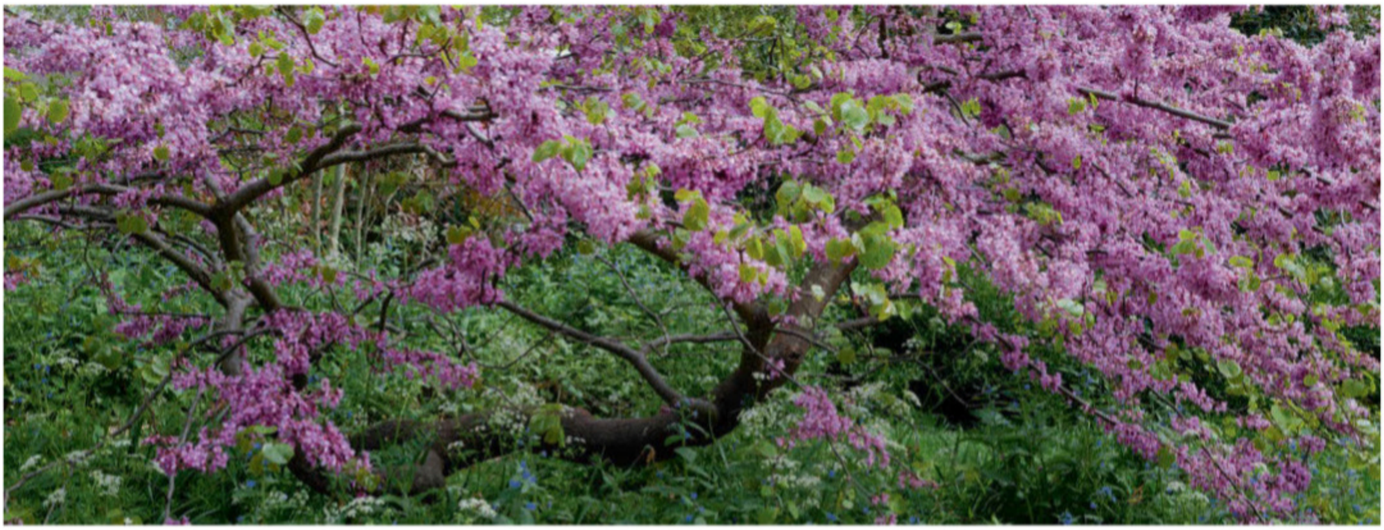
The main criticism of this approach is, perhaps, that it makes it relatively difficult to change the shutter speed, and particularly the ISO, with the camera up to your eye. If this bothers you, then setting those two dials to their T and C positions respectively allows you to adjust the settings using the rear and front electronic dials instead. The T shutter dial position also allows you to set exposures as long as an hour, which can be useful when shooting with strong neutral density filters. Meanwhile, the C position on the ISO dial is the only means of accessing the ISO 40 low option, or sensitivities higher than ISO 12,800.

Two new, and somewhat unexpected controls make an appearance, with the aim of taking full advantage of all that sensor resolution. Firstly, a vertical dial on the back is dedicated to setting the aspect ratio. It provides no fewer than 9 settings, ranging from 17:6 wide panoramic, through the sensor's native 4:3, to vertical-format 3:4. Essentially, this replicates the many and various formats that Fujifilm used to offer with its medium-format film cameras.

Secondly, a new rocker on the front engages digital zoom, giving 35mm, 50mm and 63mm equivalent settings. These correspond roughly to full-frame, APS-C, and Four Thirds crops. No matter what combination of aspect ratio and digital zoom you use, the camera records a full-resolution raw file alongside a cropped JPEG.

These controls might come across as strange additions – after all, what's the point in spending so much money on a 102MP camera if you're not going to use all those pixels? Personally, though, I really enjoyed using them. It's not as if you ever end up with tiny files, either; even the smallest 17:6 ratio, 63mm-equivalent option gives 9.7MP images, which will print to 17 x 6.3 inches at least.

That aspect ratio dial is, in fact, a classic example of how the mere presence of a physical control can change the way you take photographs. It positively encourages you to compose in different shapes, and not just always the same



The aspect ratio dial encourages creative composition, with even heavily cropped images printing to a good size. Fujifilm GFX100RF, 1/125sec at f/11, ISO 400

SAVE UP TO £900 INSTANTLY

on selected Nikon cameras, lenses & binoculars

Nikon

VISIT US IN-STORE FOR EXTRA SPECIAL TRADE-IN DEALS!

Including: **Z 30, Z f, Z fc, Z 6II, Z 6III, Z 7II, Z 8, Z 9** & huge range of **Z-series lenses.**

Visit us in-store or online for more details. Promotion ends 21/07/25.

UPGRADE TO THE LATEST GEAR TODAY

No quotes, no couriers, no fuss. Visit us in-store and take your new kit home on-the-spot!

INSTANT PART EXCHANGE

LCE london camera exchange

DELIVERING THE BEST IN PHOTOGRAPHY SINCE 1956

26 Stores Nationwide

www.LCEgroup.co.uk

Trustpilot ★★★★★

4.9 Google

FREE UK DELIVERY

on new online purchases over £100.

E & O E. Subject to availability. Check website or in-store for latest pricing. Images are for illustrative purposes only.

wex
photo | video

Trustpilot
Rated Excellent
based on over 65,000 reviews

Trade-in to trade up

We part exchange more
than just cameras

TRADE IN
FOR CASH‡
or WEX
CREDIT

LUMIX
S5II
FUJINON ASPHERICAL LENS
SUPER EBC f=23mm 1:2

Step 1
Fill in the form online
and receive an
instant quote

Step 2
We'll collect your
gear in the UK for free

Step 3
We credit your Wex
account or send cash‡
direct to your
bank account

Used item	**Value††**
Sony A1 Body	£3,889
Fujifilm X100VI - Silver	£1,509
Panasonic Lumix S5 II Body	£1,239
Nikon Z6 II Body	£1,009
Canon EOS R7 Body	£925
Olympus OM-D E-M1X Body	£605

T&Cs: E. & O. E. ‡Trade-in for cash applicable online only. Visit wex.com/help/terms-and-conditions for details. ††Prices shown are a grade 9 valuation. Wex Photo Video is a trading name of Warehouse Express Limited (Company Reg. No: 03366976). Registered in England & Wales. Registered Office: 13 Frensham Road, NR3 2BT. VAT Number: 108237432. ©Warehouse Express Limited 2025.

Visit **wex.co.uk/trade-in**
to receive your instant quote

rectangular 4:3 or 3:2 frame. I found myself shooting a lot of 65:24 panoramas, for example, which I've never done before. As a result, I suddenly really understood the appeal of the legendary Fujifilm TX-1 35mm panoramic rangefinder – otherwise known as the Hasselblad XPan. I'd love to see Fujifilm extend this option to its APS-C cameras.

One thing the camera doesn't have, unlike some recent models, is a Film Simulation dial. You can set the manual focus ring for this, but as it isn't clicked, it's a bit hit-and-miss. I'd like to be able to choose my Film Simulation using an electronic control dial.

Viewfinder and screen

One area where the GFX100RF departs significantly from the X100VI's design lies with the viewfinder. Instead of the hybrid optical/electronic viewfinder, Fujifilm has included an impressively large and detailed electronic viewfinder, with 5.76m-dot resolution and 0.84x magnification. Some photographers might bemoan this change, but I think it's clearly a better fit to the camera's multi-aspect ratio and digital zoom philosophy.

Fujifilm provides three different ways of displaying the crop you've selected, which you can easily cycle through by pulling the lever on the front of the camera. Most obviously, you can simply preview the image you're going to get with the rest of the screen blacked out. Alternatively, you can overlay your active crop on the full sensor area. This can be done either by using white framelines reminiscent of the X100's optical finder, or by greying-out the rest of the image. All three options have their uses.

As usual, Fujifilm previews Film Simulation, white balance, and exposure by default. A half-press of the shutter button stops down the aperture for depth-of-field preview. Pressing the DISP button on the camera's back cycles between a totally clean view for composition, and showing a detailed information overlay that can include electronic levels, gridlines, and a live histogram.

It you'd rather have a neutral view more like an optical viewfinder, then Fujifilm has included its Natural Live View option. This can be especially useful when using one of the more extreme film simulations, such as Velvia, which can cause shadow detail to block up in the viewfinder on a sunny day. I set it to engage by pressing the view mode lever to the left.

Below the viewfinder, there's a 3.15in, 2.1m-dot touchscreen with a super-slim tilting design. Like the X100VI, though, this can only tilt up and down, and doesn't have a third hinge for use when turning the camera through 90° for portrait-format shooting. But that feels like an acceptable compromise here for the more elegant design. Sometimes, it can also be alleviated by switching to the 3:4 vertical crop – you still get 57MP images.

Autofocus

When it comes to autofocus, Fujifilm has placed all of its latest technology on board. The sensor includes phase detection elements, and there's a full suite of subject recognition options to choose from. None of which really matters very much, as the autofocus is limited fundamentally by the lens design.

Just like on the X100 series, the GFX100RF's lens focuses by moving the front optical group back and forwards. This necessarily means that it's nowhere near as quick as internal-focus lenses. However, it's still absolutely fine for most purposes where you're likely to use a 28mm-equivalent lens.

Subject detection options are provided for trains, planes, motorbikes, cars, birds and animals. There's no Auto mode, so you have to select the appropriate setting before shooting. Personally, though, I don't think I enabled subject detection for the entire time I had the camera.

I did use face detection a few times, though, which you can activate simply by pressing a small button on the top plate. Then, the camera will outline and track faces as they move around the frame. If there

Focal points

Fujifilm has placed a 102MP medium-format sensor in a compact body that resembles the X100VI

Kit contents

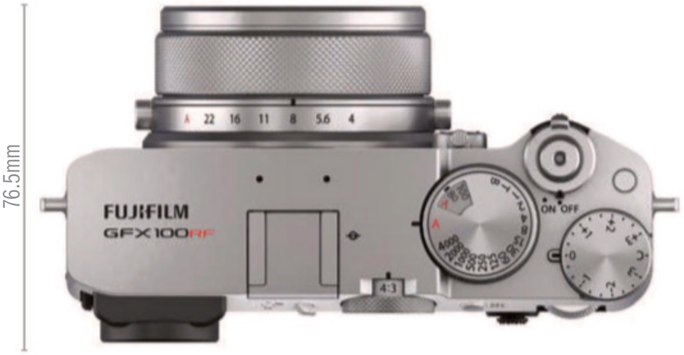
Supplied accessories include a metal lens cap, filter adapter, 49mm protective filter, square lens hood, and a nice rope strap.

Power

Fujifilm's familiar NP-W235 battery is rated for an impressive 820 shots. It charges via the USB-C port.

Storage

You get a pair of UHS-II SD card slots, and the camera can also record video to an external SSD.



Connectors

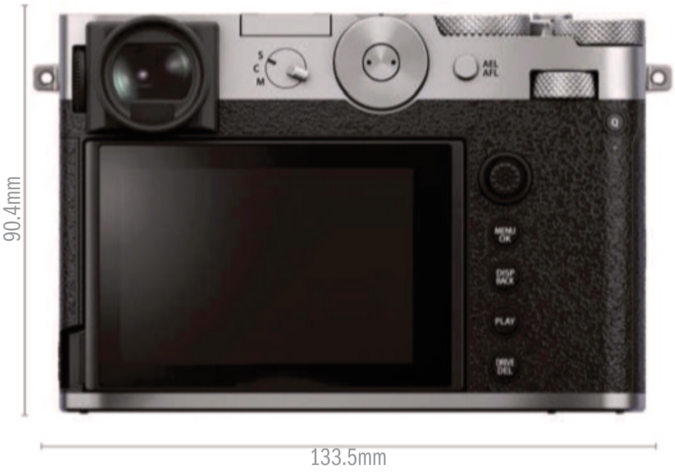
On the side of the body you'll find a 3.5mm mic/remote release socket, plus headphone, USB-C, and micro-HDMI ports.

ND filter

The lens has a built-in switchable 4-stop neutral density filter, activated by pulling the lever on the front to the right, and holding it there for a couple of seconds.

New controls

There's a dial on the back for aspect ratio and a lever on the front for digital zoom. Neither can be used for anything else.



are multiple faces in the scene, you can select between them using the joystick.

Exactly how the system behaves is, however, highly dependent upon the focus mode and area you have selected. In single AF mode, it'll stop tracking a face if it moves too far from your chosen focus point, and also lock position when you half-press the shutter button. If you don't realise this is going to happen, it can easily result in missed shots. It's much better to set the AF switch to A, at which point the camera will continue to follow a face around the frame.

Most of the time, though, I used the conventional AF system in single-shot mode. This offers a broad range of focus point sizes, and allows you to place the focus area anywhere within the frame. And while the GFX100RF may not be the quickest in terms of focusing speed, I can't fault its accuracy. I got perfectly focused shots time after time.

Performance

Operationally, there's really nothing to criticise about the GFX100RF. It responds perfectly to the physical controls while shooting, and the leaf shutter in the lens means it's pretty much silent while shooting. About my only operational gripe is that it can feel unresponsive when flicking through images in playback using the touchscreen. But that's mainly because you need to swipe across almost the full width of the LCD.

Battery life is very good, too. I'm not entirely convinced by Fujifilm's suggestion you'll get 820 shots from a charge, but you should certainly get several hundred with ease. It's not the kind of camera where I'd ever shoot that many frames in one day, and I never needed a spare.

While the GFX100RF isn't exactly a speed-shooting demon, it'll happily shoot at 6fps for 20 frames or more in raw + JPEG, depending on your image size. However, this comes with the same caveat as the GFX100II; you'll only get live view between frames if you drop the speed to a lowly 2fps. So it isn't a great choice for shooting action.

It's also worth knowing that if you inadvertently leave the camera set to continuous shooting, that near-silent shutter means that there's essentially no user feedback as to what's going on. Instead, you'll probably get home and wonder why you have three or four copies of every shot – as happened to me one day.

Fujifilm's metering and auto white balance is, as usual, pretty much flawless. Occasionally, I applied some exposure compensation to protect bright highlights from clipping. But most of the time I was entirely happy letting the camera establish the ideal exposure. When I came to process my raw files, I very rarely deviated far from the camera's selected white balance.

I can't review a Fujifilm camera without singing the praises of the firm's Film Simulation modes. The beauty is that they deliver really attractive colours across a broad range of different looks, while never looking excessively stylised. Everyone will have their own favourites, and personally I spent most of my time shooting Astia and Acros. But I also like Velvia for adding punch on dull days, the Pro Neg modes for portraits, and Reala Ace, Classic Chrome or Nostalgic Negative for film-like colours… the list just goes on.

Image quality

Of course, the GFX100RF is all about image quality. And in this respect, it doesn't disappoint. Thanks to its 102MP medium-format sensor and a superlative lens, it delivers truly stunning files, outperforming any full-frame camera you can buy.

As I saw with the GFX100 II, the sensor really is something special. Along with the sheer amount of detail it can record, it also delivers vast dynamic range at low ISOs, meaning you can do pretty much whatever you like during raw processing in terms of tonal adjustments. It also keeps noise well under control at high ISO settings, and I was perfectly happy shooting at up to ISO 12,800 without applying special noise reduction.

It's not just the sensor, either – the lens is excellent, too. It may only open up to f/4, but it's entirely usable wide open.

In fact, in terms of the sharpness of in-focus elements, there's almost nothing to be gained by using smaller apertures. The corners get fractionally sharper at f/5.6 or f/8, but not to the extent that it matters. I did, however, habitually shoot at around f/11 to get greater depth-of-field.

This combination of a super-sharp lens and excellent sensor also means that the files will hold

Excellent noise control at high ISO settings offsets the lack of image stabilisation. Fujifilm GFX100RF, 1/80sec at f/8, ISO 12,800

Good results can be obtained shooting after sunset
Fujifilm GFX100RF, 1/60sec at f/4, ISO 8000

up to extensive perspective correction and cropping.

If I have one criticism, it's the way that there's no option to shoot either cropped or reduced-resolution raw files. Even when shooting compressed raw, you're looking at file sizes of around 72MP for every single shot. With many cameras now allowing you to choose smaller file sizes while retaining all the post-processing benefits of raw, it would be nice to see Fujifilm follow suit.

Low-light shooting

Without doubt the biggest area of contention around the GFX100RF regards its usability in low light, given its f/4 maximum aperture and lack of image stabilisation. This means you can't use slow shutter speeds handheld, and therefore have to resort to increasing the ISO sooner than on other cameras. But is this really a problem?

The answer is, of course, tied into the shutter speed you need to use to be confident of getting sharp handheld images. It's important to understand that this will vary for each user, and even with how you're holding the camera at any given time – for example whether you're using the screen or the viewfinder, or are pointing it up or down. There's no simple, sharp cut-off point.

In my experience, though, it's possible to get sharp handheld shots with the GFX100RF at rather slower shutter speeds than you might expect. I was anticipating I'd need to use 1/125sec to get consistently sharp images, and initially set this as my minimum shutter speed for Auto ISO. But in fact, I frequently got sharp shots at speeds as slow as 1/30sec, and even 1/15sec was often fine given the chance to shoot a few replicates. Presumably, this is down to a combination of the low-vibration leaf shutter and the camera's light weight. But I didn't get anything usable at 1/8sec or slower.

Overall, this ability to shoot at slower-than-expected shutter speeds, along with the lens's wide-open sharpness and the sensor's clean high-ISO output, meant that I got rather better low-light results than I was expecting. For example, I got some nice blue-hour cityscapes in London, with 1/60sec and f/4 requiring ISO 8000. Shooting bluebell woods on a breezy overcast day, I was able to select 1/80sec to minimise motion blur and f/8 for increased depth of field, and still get a surprisingly detailed image at ISO 12,800. What's more, when I did decide to use a tripod, I was able to get away with a super-light travel model.

Don't get me wrong here; I'd still rather have stabilisation than not. But its absence on the GFX100RF shouldn't necessarily be seen as a deal-breaker. However, if you shoot a lot in low light, or like to shoot creative long exposures handheld, the Leica Q3 would be a much better choice.

Verdict

Amateur Photographer
Testbench
Recommended

CLEARLY, as the world's first and only fixed-lens medium-format compact, the Fujifilm GFX100RF is no ordinary camera. Yes, you have to pay a lot of money for the privilege of owning one, and yes, you have to accept some practical limitations. But the reward is phenomenal image quality in a remarkably portable package. Unlike any other medium format camera, it's small enough to just pick up and take out with you, without even thinking about it.

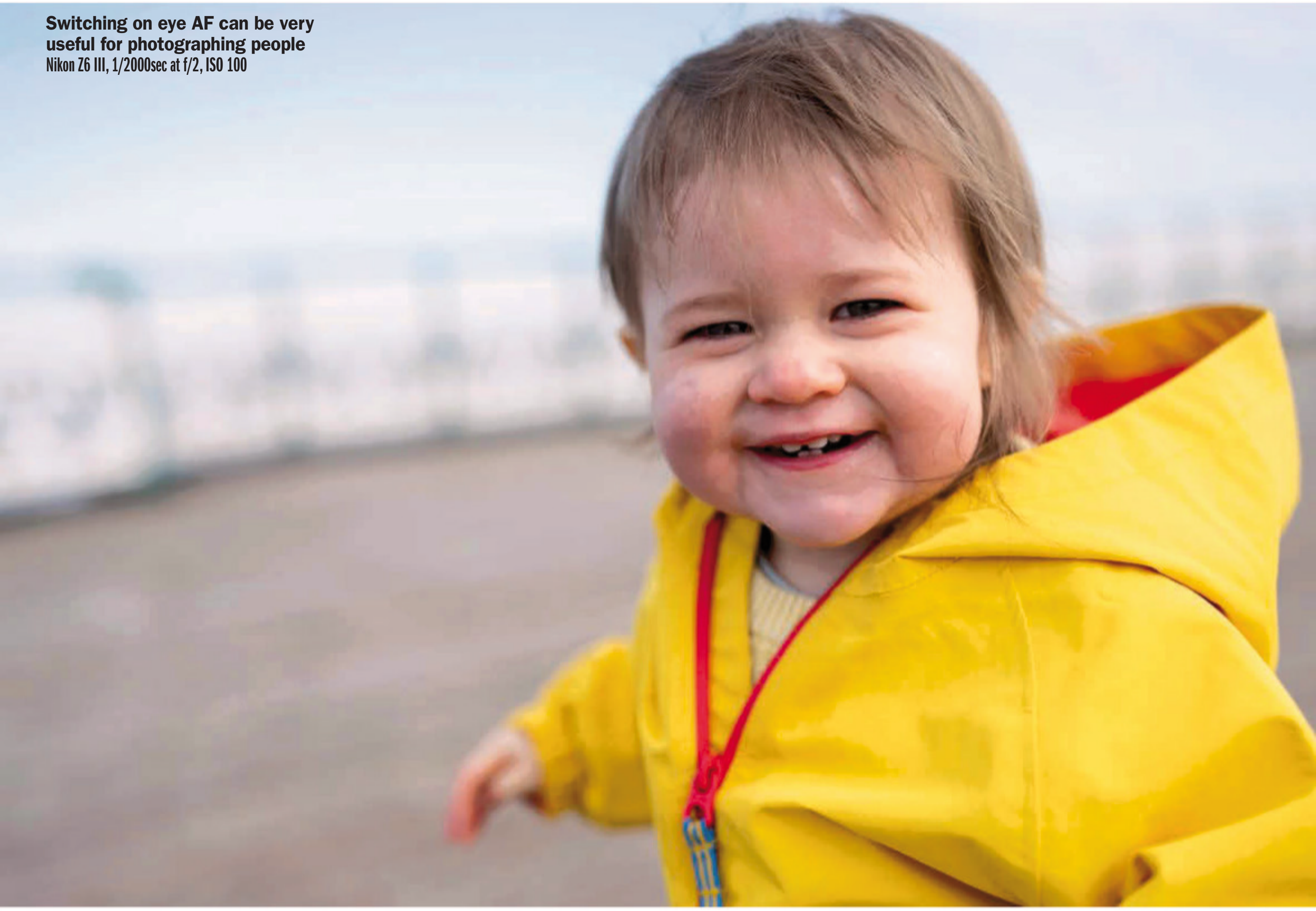
You get pretty much everything that makes the X100VI so popular, including the same stylish retro design and the engagingly straightforward dial-led control layout. As always, Fujifilm's fabulous Film Simulations give excellent colours directly from the camera. But the raw image quality is nothing short of jaw-dropping, especially given the size of the camera.

All those pixels aren't just for printing large, though, and I loved the additional creativity afforded by the aspect ratio dial. In combination with the digital zoom, it'll help you look upon familiar scenes with new eyes; one minute you might be shooting a panorama, the next minute, a square. As a result, this is a camera that engenders far more creativity than its fixed 28mm equivalent lens might suggest.

The Fujifilm GFX100RF isn't for everybody, of course. It's not an alternative to do-anything mirrorless models, and instead is best suited to specific subjects such as landscapes and cityscapes. For some photographers, it might be the ultimate travel companion. Some cameras simply exist to be different and inspiring, and the GFX100RF achieves that brilliantly.

FEATURES	7/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	10/10
IMAGE QUALITY	10/10
VIEWFINDER/LCD	8/10

Ruko
8K
8k
Photo
4K
4K/30fps
Video
1/2-inch
CMOS | 48MP
3-Axis Brushless
Gimbal+EIS
96 Mins
Flight Time
AI
AI Takeoff
Landing
amazon
Ruko U11MINI 4K



Switching on eye AF can be very useful for photographing people
Nikon Z6 III, 1/2000sec at f/2, ISO 100

Nikon Nikkor Z 35mm f/1.2 S

With superior optical excellence, is it worth lugging around this extra-large and expensive 35mm lens? **Amy Davies** finds out more about it

A 35mm lens is ideal for a variety of different subjects, so it's a versatile piece of kit to have in your bag. This is the third 35mm lens for Nikon's Z range, and also the third in the 'trinity' of f/1.2 lenses that have been released in recent years.

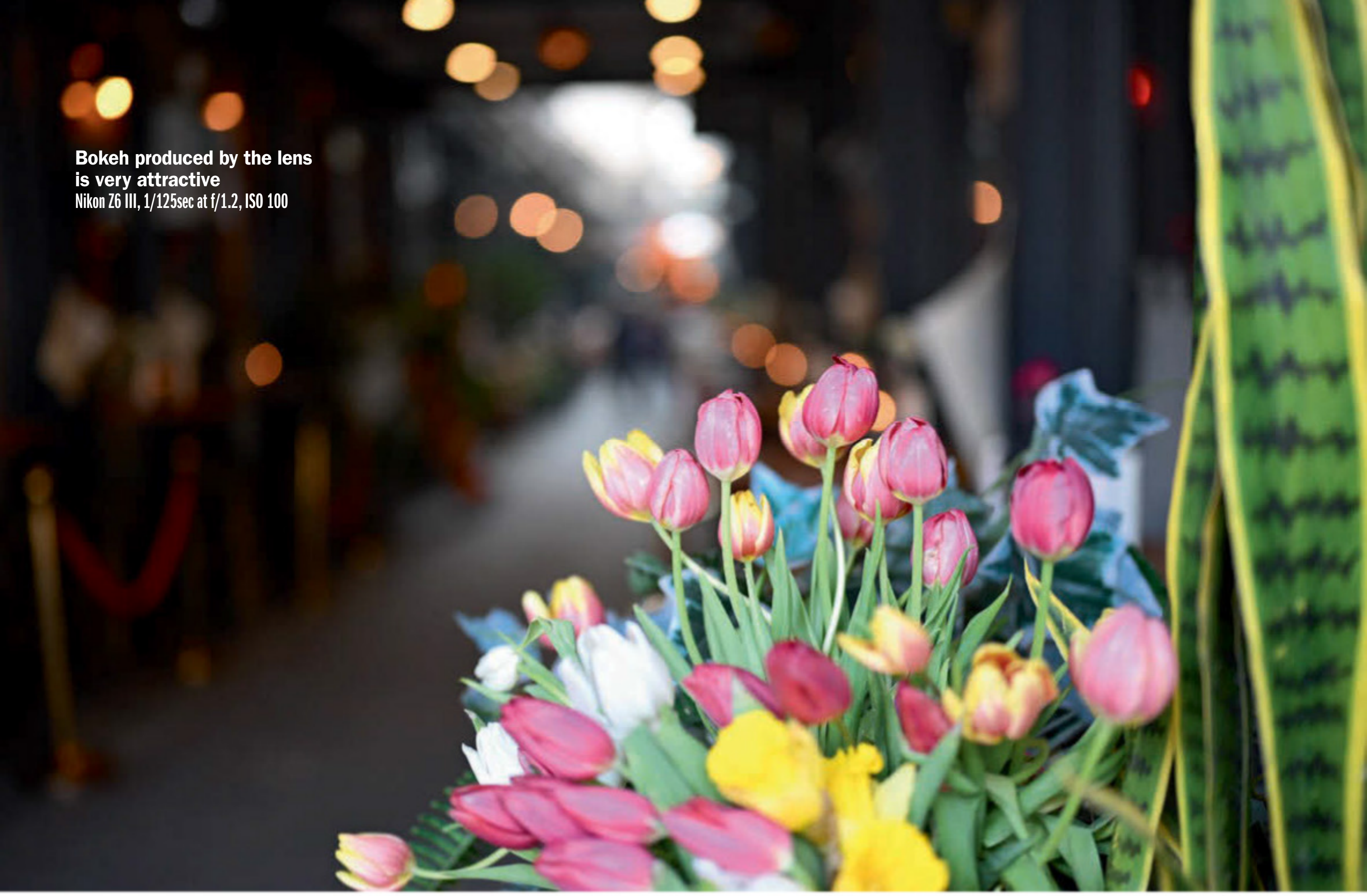
Nikon actually launched the Z system with a 35mm f/1.8 lens, back in 2018. Last year, a 35mm f/1.4 appeared on the market; an optically inferior, but more budget-friendly optic. Now, we have the f/1.2, which sits at the top of the tree in terms of image quality. But it's also the biggest, heaviest, and at £2,899, by far the most expensive of the three.

The other f/1.2 lenses in the trinity are the Z 50mm f/1.2 S and the Z 85mm f/1.2 S, which are all highly priced optics designed to be used primarily by advanced amateurs with a big budget, or working professionals who want the best of the best.

But, is it worth splashing the extra cash – and taking more space in your kit bag – when you can pick up something very similar for a fraction of the cost?

Features

As with others at this high price point, and in the f/1.2 trinity, the 35mm f/1.2 benefits from a complex optical construction. Here that means 17 elements in 15 groups, including 3 extra-low dispersion (ED), 1 aspherical ED element, 3 aspherical elements, and elements with meso-amorphous, Nano Crystal



Bokeh produced by the lens is very attractive
Nikon Z6 III, 1/125sec at f/1.2, ISO 100

and ARNEO coating. All of that together is designed to virtually eliminate flare and ghosting, as well as colour fringing, distortion and aberrations. In essence, this lens should be as near to optically perfect as it's possible to get.

It has 11 rounded diaphragm blades, and with a maximum f/1.2 aperture, it should be capable of producing some very attractive background blur, as well as circular bokeh.

The maximum reproduction ratio of this lens is 0.2x, with the focal length not particularly suited to close-up work. However, it does have a close focusing distance of 0.3m, so some still-life subjects should be possible.

A multi-focusing system promises to deliver quick autofocus, even when shooting wide open at f/1.2. The lens has dual stepping motors for quick continuous adjustments, which can be useful for reacting to unfolding action, as well as for video work. It also promises to be near-silent.

Dust, dirt and moisture resistance is provided via weather-sealing across the body and the mount of the lens. Using it outdoors should be no trouble at all – of course we'd expect this from a lens at this price point and specification.

Having an f/1.2 aperture can be very useful in low light conditions
Nikon Z6 III, 1/50sec at f/1.2, ISO 100

Build and handling

Like the others in the f/1.2 trinity, the 35mm f/1.2 lens is a hefty bit of kit. At 1.06kg, it's much, much larger and heavier than the 35mm f/1.4 (415g) or the 35mm f/1.8 (370g). That's not a surprise given the optical construction, but this isn't a lens you're going to want to pack in your kit bag for those 'just in case' moments. Although the focal length is ideal for street work, it's certainly not subtle, so that's something to think about – sometimes the best optical quality isn't necessarily worth sacrificing other, more practical, aspects for.

You can technically use this lens with any Z-mount camera, but realistically, with it being so big and heavy, you're not going to want to use it with any of Nikon's APS-C models, such as the Z50. It balances particularly well with larger cameras such as the Z8 and the Z9, but I've been using it with the Z6III and that's not too bad either. You will certainly need to use your left hand to hold it steady, though.

The outward design follows the same route as the 85mm f/1.2 in that it doesn't have the same OLED display panel as found on the 50mm f/1.2. It seems that Nikon didn't really think this was worth having – perhaps it would add even more cost and bulk for very little reward. I have to say I agree – it's not something I have missed in the slightest.

Otherwise, the lens is fairly minimalist in outward design. A switch on the section closest to the mount enables quick selection between auto and manual focus. Just in front of this sits a customisable ring, which can be set to control exposure compensation, ISO, aperture, or nothing at all if you prefer. I like to set it to control aperture for making quick adjustments.

Forward of this ring, there are

A very large aperture creates a very shallow depth of field effect for creative results
Nikon Z6 III, 1/8000sec at f/1.2, ISO 100

two Fn buttons that can be set to control a wide variety of different settings. Note that both buttons will always do the same job – one is designed to be used when shooting horizontally, and the other when holding the camera vertically. I'd ideally like to be able to set them to function independently, but this is being a bit picky.

The middle of the lens houses the large manual focus ring. There aren't any hard stops at either end of its travel, but the give of the ring is just enough to make precise focusing fairly easy to do. It can be helpful to use focus peaking via the screen or viewfinder when shooting at very large apertures, to make sure exactly what you want is in focus.

Included in the box is the HB-110 lens hood. This adds a little extra length to the lens, but isn't as large as the HB-106 bundled with the 85mm f/1.2 lens. It can be reversed when not in use to save space.

Autofocus

As promised by Nikon, autofocus is very quick and quiet. It's well-suited to shooting fast-moving subjects, or at events, where things might unfold in front of you quickly. It's also good for video work.

> 'It's very capable of resolving fine details, with excellent sharpness across the frame'

When shooting at very large apertures, it can be easy to miss focus. But switching on eye AF helps to make sure that any people shots have the correct/most appropriate focus.

I used this lens with the Nikon Z6III, which has the firm's latest AF technology on board. It coped extremely well in a range of conditions, including low light and when trying to keep up with an active toddler. You might have a bit less luck with older models such as the Z7, though, which aren't quite so rapid.

Image quality

As I had hoped, the images produced by the 35mm f/1.2 are superb. You'd expect exactly this from a lens at this high price point, but it's still good to have it confirmed.

It's very capable of resolving fine details, with excellent sharpness across the frame. It produces better results than the 35mm f/1.8, but if you already own that lens, I'm not sure the jump in quality is going to be worth it for most.

With the f/1.2 lens you get beautiful background blur and attractive rounded bokeh in the right circumstances. I can see this being a very popular choice for wedding photographers, for example, keen to create a dreamy, romantic effect.

Having that extra-large aperture can also be useful when shooting in very low light. So if that's something you're doing a lot – and again, weddings and events spring to mind – then it could be worth the extra investment for this lens over the f/1.8.

The special constructions and coating of the lens do an excellent job suppressing flare and optical aberrations. I haven't come across any chromatic aberration, even when shooting in high-contrast situations.

Shooting in raw and switching off lens profile corrections shows that there is a small amount of vignetting when shooting wide open. This is only really noticeable when shooting certain subjects, and the lens correction profiles easily sort this out anyway. We can also see from this that there is a little bit of distortion when the images are uncorrected too, but again, with the profile applied, it's easily fixed.

Verdict

AS ALREADY mentioned, a 35mm lens is incredibly versatile. It's one of the core lenses that many will have in their kit bags. Now, you have a choice of three 35mm options for your Nikon Z camera, each with its own pros and cons.

If you want the best possible image quality, and think you'll get a good amount of use out of a lens like this, then it might absolutely be worth investing in the Nikkor Z 35mm f/1.2 S, just as long as you're happy to deal with the heft that comes with it. However, for most photographers, the 35mm f/1.8 is probably still the better bet. It's smaller, lighter, cheaper and capable of producing excellent images. It might not be quite as good as the f/1.2, but the other aspects make up for it. The 35mm f/1.4 is also a decent choice if your budget is limited.

If you can afford the three f/1.2 lenses, you will have a very nice setup which should see you covered for most eventualities. Admittedly, you might also have a big bill from your chiropractor too, if you wanted to carry them all around at once.

On the whole, the 35mm f/1.2 lens offers superlative image quality, but at the expense of weight and price. It is better than the 35mm f/1.8, but probably not £2,000 better. Is it a lens most people need? Probably not – but it's certainly one to add to the dream wishlist.

Data file

Price: £2,899
Filter diameter: 82mm
Lens elements: 17
Groups: 15
Diaphragm blades: 11
Aperture: f/1.2-f/16
Minimum focus: 0.3m
Length: 150mm
Diameter: 90mm
Weight: 1,060g
Lens Mount: Nikon Z
Included accessories: Front and rear caps

Amateur Photographer Testbench GOLD ★★★★★

Chuzhao Retro Camera

John Wade plays with, and enjoys, a retro-styled miniature digital camera

- £55 (on Amazon, prices vary elsewhere)
- www.chuzhao.co

The Chuzhao looks like a vintage Rolleiflex twin lens reflex (TLR). But, at a mere 9x5x4cm, it's about half the size – and it's digital.

A true TLR uses two lenses, the lower one to shoot the picture on film, the upper one to reflect its image, via an angled mirror, up to a focusing screen under a hood on top of the body. The Chuzhao's upper 'lens' does nothing. The lower lens shoots images to produce 3,456x3,456 pixel files, while displaying their images before, during and after exposure on a tiny 3.5x3.5cm screen under the top-mounted hood. Unlike a true TLR, whose mirror laterally reverses the viewfinder image, the Chuzhao image is correctly orientated. A slot for a micro-SD card sits on the base, alongside the USB-C charging/file transfer port. There is no indication of what shutter speeds or apertures are being controlled by the automation.

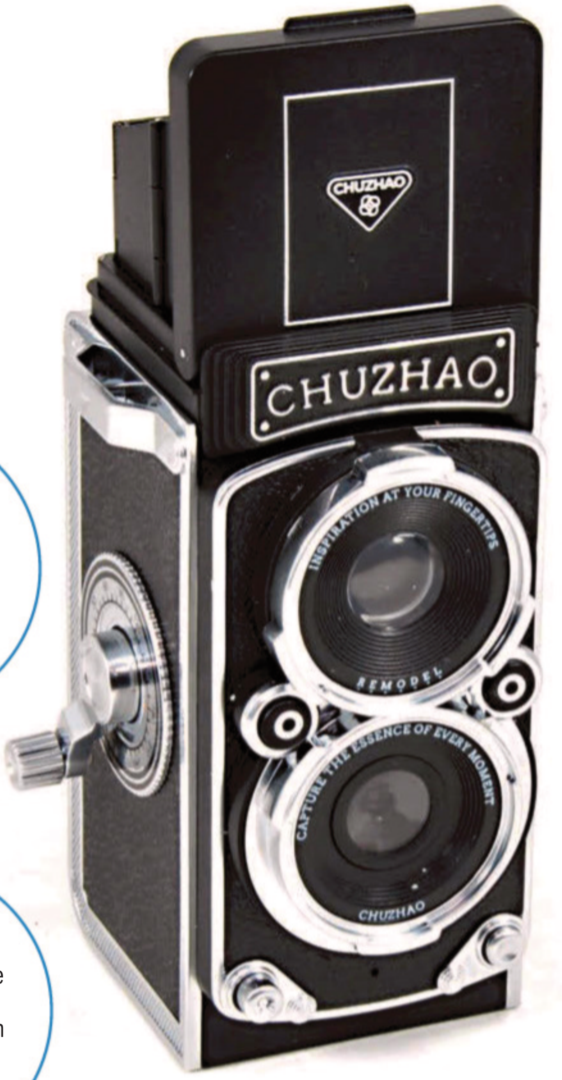
Four Rollei-like buttons around the lower lens control the still picture functions. The shutter releases with a quiet electronic 'click', actually reminiscent of a Rollei. Shooting switches from colour to mono at the touch of a button. Turn what would otherwise be the film crank on the side and the camera goes into movie mode; stopping causes a six-second countdown to appear in the viewfinder before recording ends. Video can also activated by holding down the shutter release.

Maybe the claimed 12MP actually means a lower resolution has been interpolated up. Comments on the internet mention temperamental colour balance, over-exposure and colour distortion. But there are a lot of these cameras for sale at differing prices, and maybe quality varies. The one reviewed exhibited a moderate amount of flare against the light and some blown-out highlights. But generally, pictures were sharp, well exposed, and correctly colour balanced in both bright and low-light conditions. Images appeared a little pixellated when viewed on the 27in screen of my iMac, but on my MacBook's 13in screen, they were surprisingly impressive.

ALL PRICES ARE APPROXIMATE STREET PRICES

Verdict

The Chuzhao is never going to be considered as a serious digital camera while, if it's a toy, it's unlikely that a child would appreciate its retro styling. In the end, it's a bit of a novelty that looks good, performs well and, most of all, is a lot of fun.


CHUZHAO
CHUZHAO
INSPIRATION AT YOUR FINGERTIPS
REMODEL
CAPTURE THE ESSENCE OF EVERY MOMENT
CHUZHAO

Controls

Power on/off, toggle between colour and mono, shutter release, video start/stop, playback button, delete button.

Battery

Lithium ion, 3.7 volts, non-removable, USB-C charge.

Automation

Fully automatic exposure and white balance; autofocus down to 10cm with viewfinder confirmation.

DIGITAL
CAMERA
DIGITAL
CAMERA

In the box

Camera, USB-C cable for charging and image transfer, neck strap, micro-SD card, instructions.

At a glance

- Cute retro styling
- 1/4in CMOS sensor
- 12MP effective resolution
- 1080p video recording
- micro SD card slot
- JPG and MP4 file formats

Images look surprisingly good, especially in bright light

Professor Newman on...

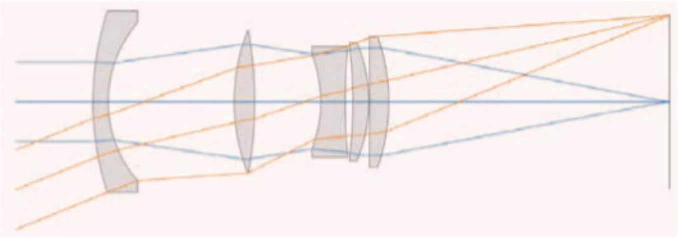
Pupils

Professor Newman explains the significance of the entrance pupil and exit pupil in a photographic context

This article arises from another reader contribution, from Clifford Brown LRPS. Clifford submitted his analysis of the merits of different methods of using a normal lens for macro work and asked whether his conclusions were correct. Indeed they were, and the resulting suggestions are useful if setting up a macro rig without a specialist lens.

In summary, using a combination of tele-converter and extension tubes, rather than the tubes by themselves, results in a larger effective f-number for a given magnification and therefore a dimmer image on the sensor. But it does provide a useful additional distance between the lens and subject as well as more depth-of-field. When plenty of light is available, this can make it the preferable option. I suspect that the full set of calculations would be a deeper dive than most readers would want, but one aspect seemed to me to be worthy of some explanation.

Clifford's calculations involve in part the evaluation of the 'pupillary magnification factor', which is the ratio between the entrance and exit pupil diameters. I have seen many incorrect accounts of the meaning of 'pupil' in this context, so I thought this would be a good opportunity to provide some guidance on this topic.



A non-symmetrical lens, such as this retrofocus design, will have different size entrance and exit pupils

The succinct explanation is that the entrance pupil is the aperture stop as seen through the front of the lens, whilst the exit pupil is its size seen through the rear of the lens. A more technical description is that the entrance and exit pupils are the images of the stop in the object and image space respectively. The 'aperture stop' is the part of the lens that restricts the passage of light the most, and thus defines its aperture. Generally, it is somewhere in the middle of the lens and is where the diaphragm, which allows control of the aperture, is placed. In the case of a simple, thin, single element lens it is simply the diameter of the lens itself, but once a lens has multiple elements and can no longer be considered 'thin', things become a little more complicated.

If the aperture stop is seen through a lens or group of lenses then its apparent size and position is affected by the optical effect of them. If the lenses have positive power (as in a magnifying lens) then the stop will appear to be larger than its physical size. If they have negative power, then it will appear to be smaller.

In a photographic context, it is the entrance pupil that is usually of most interest since it is what is generally simply called 'the aperture'. It is the diameter of the entrance pupil rather than the aperture stop that is the 'A' in the formula F/A ('F' being the focal length) that traditionally gives the f-number of the lens. However, the entrance pupil and the exit pupil are typically not the same size.

Take, for example, the lens diagrammed in the figure above. This is a 35mm f/2.8 lens using a retrofocus design, typical of wideangle lenses. The front end of the lens has negative power, so the entrance pupil, at 12.5mm diameter, is smaller than the 15mm aperture stop. The exit pupil is, however larger, at 21.4mm due to the positive optical power at the back of the lens. The pupillary magnification factor is 1.712. In a telephoto lens, with positive power at the front and negative power at the back, this situation is reversed, the entrance pupil is larger than the exit pupil and the pupillary magnification factor is smaller than 1. The significance in macro work is that at close distances, the ratio affects the working f-number and therefore the depth of field. The correction is needed because the traditional f-number, having the focal length as a factor, is properly defined only for a subject at infinity.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

Improve your photography with a subscription to *Amateur Photographer* magazine!

SAVE UP TO 70%*
JUST £2 PER ISSUE

3 EASY WAYS TO SUBSCRIBE

Visit
shop.kelsey.co.uk/AMP254A
Call
01959 543 747
(quote **AMP254A**)

SCAN ME

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate. *Offers available for UK customers only. You will pay £26 for your first 13 issues then continue to pay £34.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus a standard postage price per issue. **Offer ends 29/8/25.** Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.

Amateur Photographer

Festival of Outdoor Photography

Save 25% when you quote FINAL25 at checkout

FRIDAY 30 MAY - SUNDAY 1 JUNE | ROYAL GEOGRAPHICAL SOCIETY, LONDON

Join us for a three-day celebration of outdoor photography! This festival is a must for anyone passionate about landscape, wildlife, travel and street photography and brings together world-class experts. They will share their knowledge and passion through talks, presentations, workshops, and interactive activities.

There's something for everyone, whether you're an experienced photographer looking to refine your skills or a budding enthusiast.

Each day will be packed with inspiring sessions, covering a wide range of interests. Each speaker will be delivering a keynote speech on their area of specialism and leading a hands-on separate workshop to give smaller groups the opportunity to learn first-hand.

Don't miss out on this extraordinary opportunity to learn, network, and be inspired. Readers can get 25% off all tickets using the code FINAL25. See amateurphotographer.com/events

SCAN FOR MORE INFORMATION AND GET YOUR TICKET TODAY

Limited spaces available. Buy now to avoid disappointment!

MEET OUR SPEAKERS

CONFIRMED EXPERTS INCLUDE...

Charlie Waite

Landscape legend on how to master natural light and composition.

Josh Dury

UK's hottest young astro-photographer talks kit, technique and editing skills.

Damien Demolder

Ex AP-editor and street photography star hosts photo walks and more.

Andrew Fusek Peters

Top wildlife pro Andrew reveals how to get winning shots in your garden.

Emily Endean

New ideas for great seascape shots, including working in the water!

Jordan Banks

Expert insights from this travel ace, a regular in *National Geographic*.

Chris Coe

Travel Photographer of the Year organiser shares tips for winning.

Liam Man

How to use drones in landscape photography for amazing images.

Nick Turpin

Highly creative street photographer helps you get more creative results.

Peter Dench

Your chance to do a photo walk with this street/documentary photography legend.

Tesni Ward

Revealed: biggest mistakes in wildlife photography and how to avoid them.

Tim Flach

World-famous master of animal portraiture educates and inspires you.

MISSED AN ISSUE?
COMPLETE YOUR COLLECTION

ORDER TODAY!

18 JULY 2023
COVER STORY Best fixed-lens cameras **INSIDE** OM System 90mm Macro field test, Nik Collection 6

16 MAY 2023
COVER STORY Get great bird shots on a budget **INSIDE** Leica M11 Monochrom test, Nikon Z 26mm f/2.8

23 AUGUST 2022
COVER STORY Better shots from your phone **INSIDE** Master Intentional Camera Movement, classic Mamiyas

11 APRIL 2023
COVER STORY 30 tips for sharp macro shots **INSIDE** Best software, phones for macro, lens tests

24 JANUARY 2023
COVER STORY How photography has helped readers in tough times **INSIDE** Nikon Z lens, Samyang lens tests

31 JANUARY 2023
COVER STORY Best used camera and lens choices **INSIDE** Bargain used DSLRS, classic 35mm film SLRs

30 MAY 2023
COVER STORY Tips for dramatic seascapes **INSIDE** Airshow shots, David Hogan, Sigma 50mm f/2

16 AUGUST 2022
COVER STORY Make the most of mirrorless **INSIDE** Damien Lovegrove portrait shoot, Canon EOS R7 review

8 NOVEMBER 2022
COVER STORY Which sensor format is best for you **INSIDE** Using Adobe's AI tools, Fujifilm X-H2 tested, Brian May

20 JUNE 2023
COVER STORY Tips for better film photography **INSIDE** Digitise your film negs, wet plate, Roger Bamber

11 JULY 2023
COVER STORY Nikon Z 8 big review **INSIDE** Coastal birds, urban wildlife shots, Mickey Mouse-themed cameras

12 JULY 2022
COVER STORY Pros share tips for shooting in summer light **INSIDE** Sigma 16mm F1.4, Lightroom tools

Visit shop.kelsey.co.uk/APB

Call the hotline 01959 543 747*

or scan me!

*Hotline open Mon – Fri 8.30am to 5.30pm. Calls charged at your standard network rate

Amateur Photographer
Email ap.ed@kelsey.co.uk

Editorial
Group Editor Nigel Atherton
Deputy Editor Geoff Harris
Technical Editor Andy Westlake
Features Editor Amy Davies
Acting Features Editor Peter Dench
Online Editor Joshua Waller
Deputy Online Editor Jessica Miller
Staff Writer Musa Bwanali
Production Editor Jacqueline Porter
Design atg-media.com (Calum Booth)
Photo-Science Consultant Professor Robert Newman

Advertisement sales & production
Head of Investment: Photography Mike Pyatt
Production Manager Nick Bond

Management
Publishing Director Mark Winterton
Retail Director Steve Brown
Subscription Marketing Manager Molly Walton
Print Production Manager Georgina Harris
Print Production Controller Hayley Brown

Subscription Basic Annual Rate
51 issues of Amateur Photographer are published per annum.
UK annual subscription price: £389.12
Europe annual subscription price: £440.12
USA annual subscription price: £440.12
Rest of World annual subscription price: £465.62
For our latest subscription offers, **visit shop.kelsey.co.uk or call 01959 543 747**
UK subscription and back issue orderline 01959 543 747
Overseas subscription orderline 0044 (0) 1959 543 747
Toll free USA subscription orderline 1-888-777-0275
UK customer service team 01959 543 747
Customer service email cs@kelsey.co.uk
Customer service and subscription postal address Amateur Photographer Customer Service Team, Kelsey Publishing Ltd, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL
Find current subscription offers on our website shop.kelsey.co.uk/AMP
Already a subscriber?
Manage your subscription online at shop.kelsey.co.uk/site/loginForm

Classifieds
Telephone 0906 802 0279. Premium rate line, operated by Kelsey Publishing Ltd. Calls cost 65p per minute from a BT landline; other networks and mobiles may vary. Lines open Mon-Fri, 10am-4pm
Email ads@kelseyclassifieds.co.uk
Kelsey Classifieds, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL

Distribution in Great Britain
Seymour Distribution Limited
2 East Poultry Avenue, London, EC1A 9PT
Tel 020 7429 4000 www.seymour.co.uk

Distribution in Northern Ireland and the Republic Of Ireland
Newspread. Telephone +353 23 886 3850

Kelsey Media 2025 © all rights reserved. Kelsey Media is a trading name of Kelsey Publishing Ltd. Reproduction in whole or in part is forbidden except with permission in writing from the publishers. Note to contributors: articles submitted for consideration by the editor must be the original work of the author and not previously published. Where photographs are included, which are not the property of the contributor, permission to reproduce them must have been obtained from the owner of the copyright. The editor cannot guarantee a personal response to all letters and emails received. The views expressed in the magazine are not necessarily those of the Editor or the Publisher. Kelsey Publishing Ltd accepts no liability for products and services offered by third parties.

Kelsey Media takes your personal data very seriously. For more information of our privacy policy, please visit www.kelsey.co.uk/privacy-policy. If at any point you have any queries regarding Kelsey's data policy you can email our Data Protection Officer at dpo@kelsey.co.uk.

www.kelsey.co.uk

Inbox

Write to the Editor at **ap.ed@kelsey.co.uk** and include your full postal address. Please don't send letters in the post as there is no one in the office to receive them. Replies are from the Editor unless otherwise stated

LETTER OF THE WEEK

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Thoughts on AI

Despite predictions to the contrary, AI is not going to kill photography. Photography did not kill traditional art – we still get great paintings and drawings. AI may use others' work to 'learn' from but so has photography copied images and styles of old artists. An Ansel Adams image still stands out as his work.

I use the AI tools in Luminar Neo to speed up my photo editing, doing stuff that I would not attempt without it. As someone who sees photography as an art form, I am more than prepared to use these powerful tools to create an image I like. But personally, I draw a line at using the library of skies and images taken by other people to enhance my photos. If I use sky replacement, I use skies that I have taken myself.

Malcolm Clark

Win! SAMSUNG A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit **www.samsung.com/uk/memory-storage-devices/**

SAMSUNG
256 PRO Plus
A2 V30

Left: The £4,500 Leica SL3 full-frame mirrorless camera

Right: The Mamiya C330

Thoughts on life cycles

Assessing the Leica SL3 on the basis of life-cycle costing was a valid suggestion by Alan Cox (1 April) but reminded me of the saying 'only the rich can afford the economic solution'. Andy Westlake expressed a similar view. Also, at the age of 80 I wondered which 'life cycle' would be relevant – mine or the camera's.

I was once quite involved in life-cycle costing but it seems to me that photographers buy stuff for more direct reasons; for example, I traded my Nikon kit in for Olympus because it was so much lighter for an older person to carry around. Anyway, that was my excuse; like many photographers, I just enjoy buying new kit – and I would just love to own a Leica SL3!

Just to add that my Saturday morning would not be complete without AP landing on my screen.

Richard Neale

Seeing squares

So nice to see your features on Mamiya (4 March), as I have gone back to using my C330 with three lenses recently.

Also, the useful information about Bright Screens, in the USA. They were very helpful in choosing the right ones to match my lenses. They're much brighter than the original glass screens, and all arrived in super-quick time with no customs issues.

Charles Tim Patrick

Clubs in danger

Judging from the age profile of many camera clubs, they are in danger. To continue, they need an influx of younger people with enthusiasm and fresh ideas.

Our camera club has become a 'lifeboat' for people whose clubs have closed. They are very welcome, and we do also get some younger people who are keen to learn. But sadly we aren't retaining them.

Club judges can be very rude about images they consider to be examples of 'unfashionable/unskilled photography', which include street, sports, landscape and wildlife. Genres where, to quote the judges, 'All you did was look through the viewfinder and press the shutter.' To be considered skilful, the final image must seemingly be a Photoshop composite.

Few new members attend more than one or two competitions before they decide that camera club photography is not for them. To quote one now ex-member, 'This is boring, a waste of my time. It is not inspiring, and I'm not learning anything.'

If club photography is to thrive we need to actively encourage and to develop the skills of our younger members.

David Price

YOUR FREE APOY ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round One – Black & White. Go to **amateurphotographer.com/apoy** to enter

APOY11632221

It's good to share

Our favourite photos posted by readers on our social media channels this week

AP Picture of the Week

this picture
LOVE IT. FRAME IT

*UK AND IRELAND ONLY

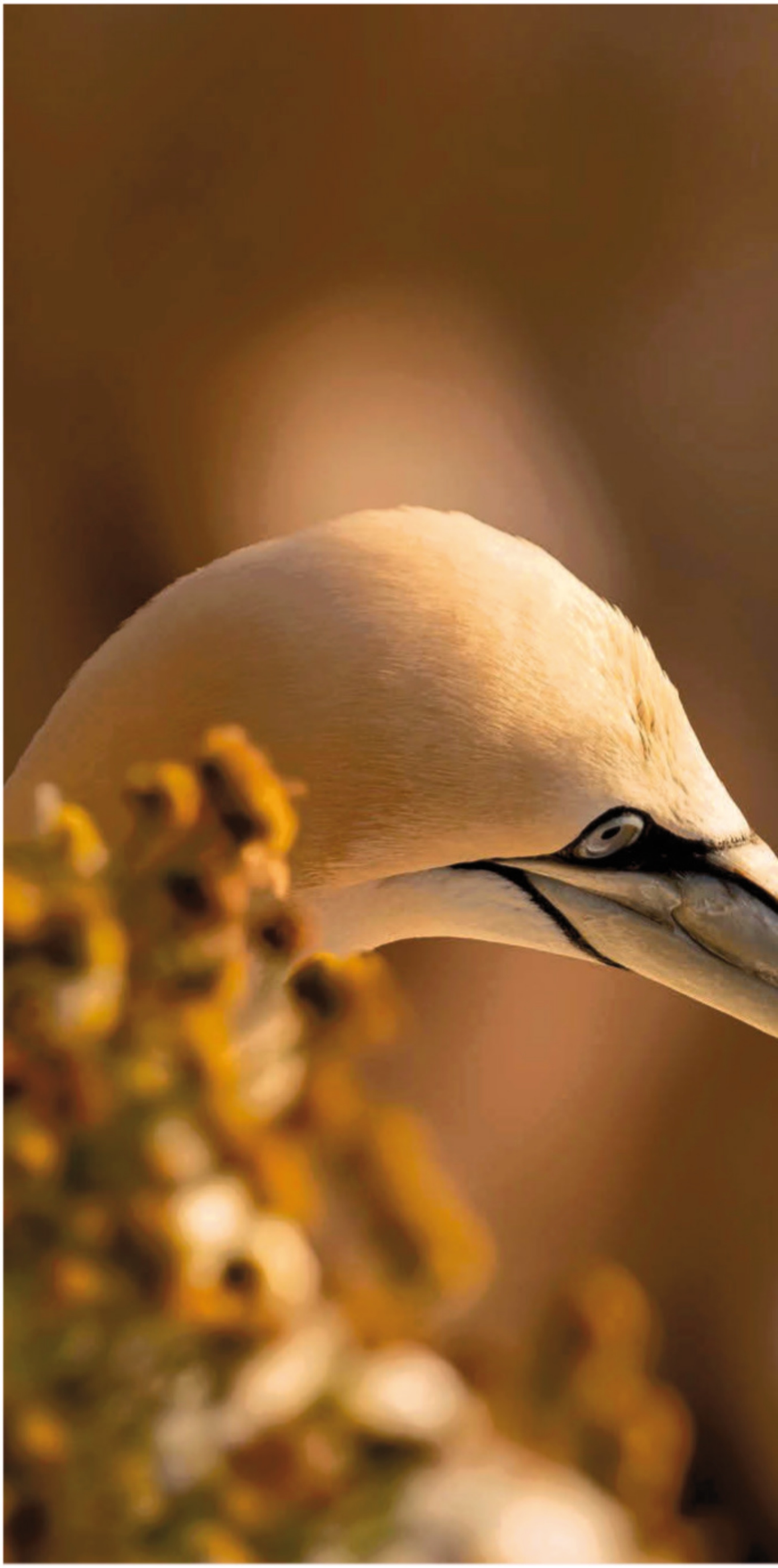
WIN! The AP Pic of the Week winner will receive a beautifully framed print of their winning image worth up to £100. **If you Love it, Frame it!** ThisPicture.com is an experienced, high-quality framing company with a unique, easy-to-use website. Build single or multi-image frames with a few clicks of your mouse and select from a wide range of frames, window mounts and glazing options. Each frame comes with a three-year guarantee and FREE P&P within the UK. Visit **thispicture.co.uk**

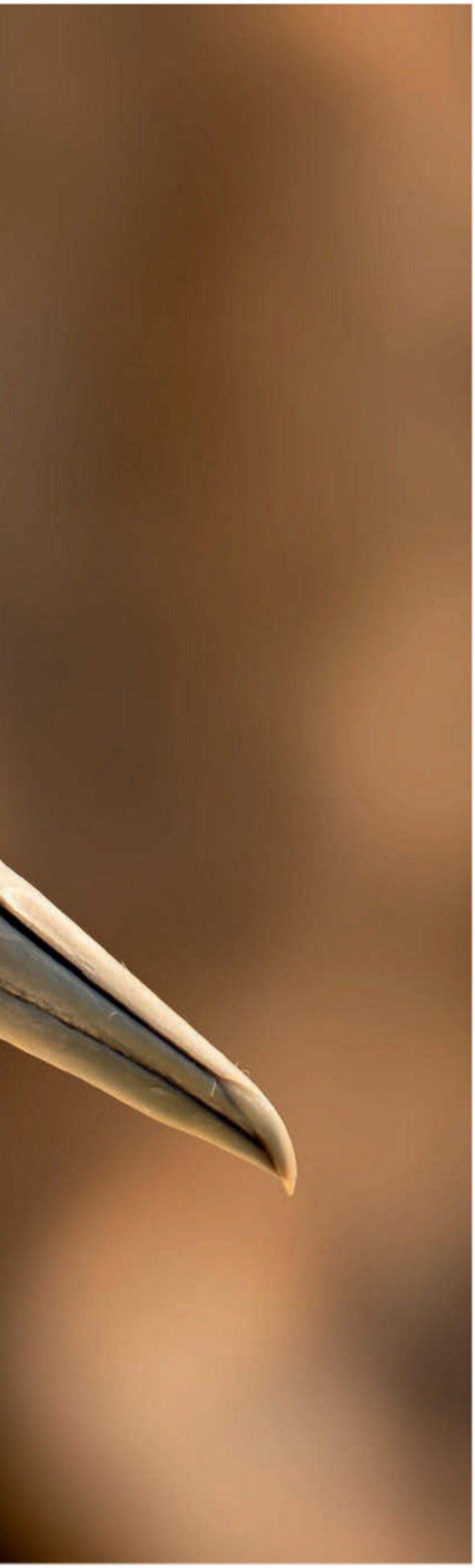
#appicoftheweek

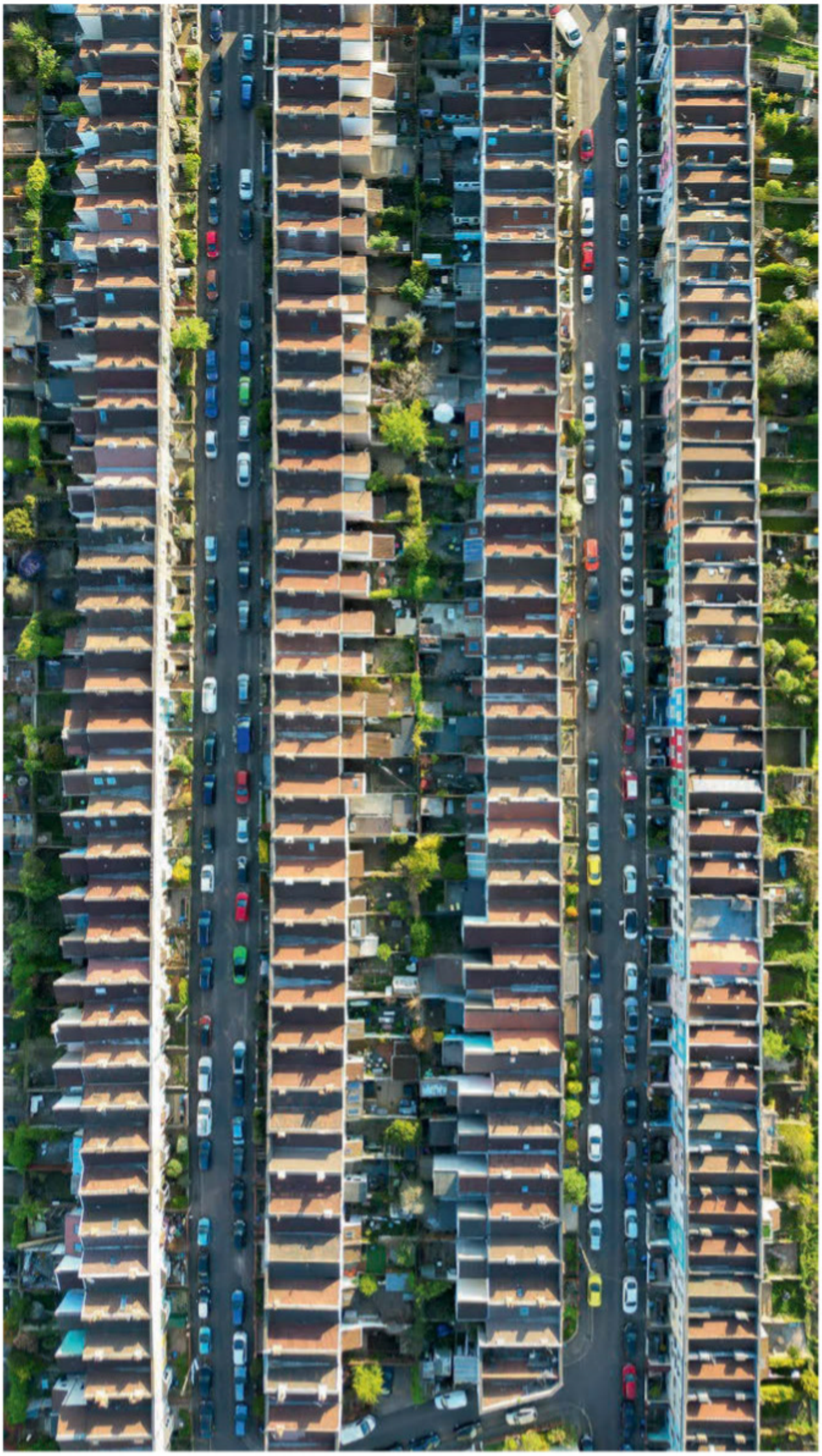
Gannet In Gold
by Natasha Martin

Fujifilm X-T3, Fujinon XF 100-400mm 4.5-5.6, 1/500 sec at f/5.6, ISO 400, 400mm

'Photographing a gannet at sunrise on Bempton Cliffs means early starts, sea wind in your face, a strong smell of guano and waiting in stillness. Then the light hits, the gannet poses glowing gold. One press of the shutter enveloped in the moment and I wouldn't change a thing.'
Instagram: @naturalwild_photography







Terraced Rows from the Sky by Matt House

DJI Mini 3 Pro drone, 1/400sec at f/1.7, 24mm

‘A top-down view of the colourful terraced houses in Totterdown, Bristol. With the afternoon sun casting long shadows across the rooftops, the rows of parked cars and the symmetry of the scene make this image feel incredibly satisfying to me.’

Socials: @southwestdroneguy
Website: Southwestdroneguy.com

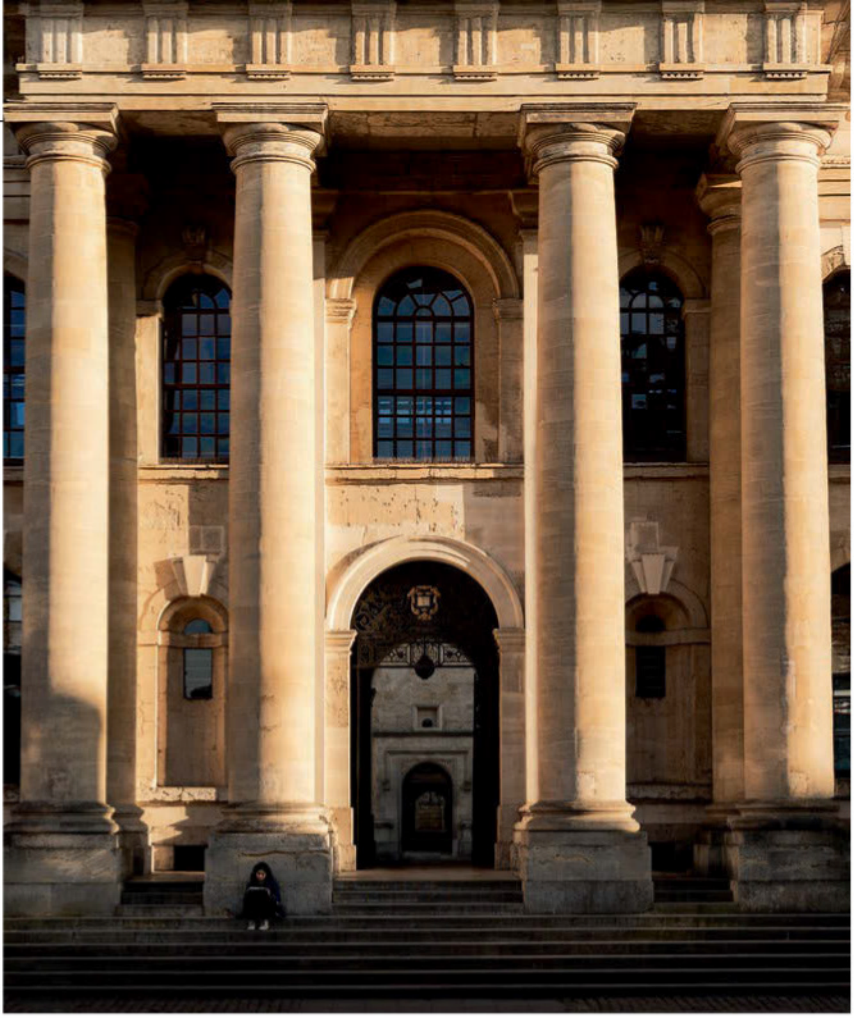
It's good to share

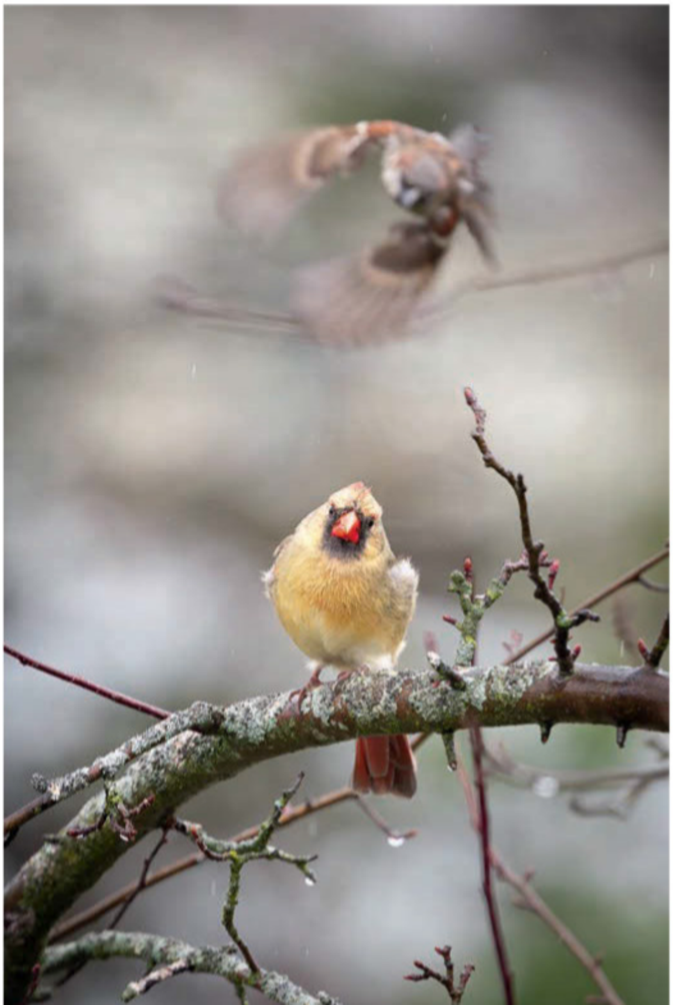
In the Shadow of the Clarendon Building

by Andrew Hyslop

Sony Alpha 7 III, Tamron 28-75mm f/2.8 Di III VXD G2, 1/200sec at f/6.3, ISO 160

'On a walk through the centre of Oxford, the setting sun cast a wonderful light on the Clarendon Building which drew my eye to the scene. The lady reading on the steps helps to capture a sense of scale to the building, with its true size left a mystery to the viewer.'
Instagram: @hysandylop





We also liked...

Sneak Attack by Stephanie Drew

Canon EOS R5 Mark II, Canon EF 400mm f/4 DO IS II USM, 1/640sec at f/4.5, ISO 1600, 400mm

'While watching the birds in my backyard during a gentle rain, I caught this moment – a female cardinal completely unaware as a sneaky sparrow swoops in from behind. The wet branches and energy in the air made for a dramatic little backyard standoff.'
Instagram: @sdrew_photo
Website: www.sdrewphoto.com

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

ffordes
photographic

£100
INSTANT SAVE

NEW

£270
INSTANT SAVE

Canon
EOS
Canon
75-300
Canon
EOS
R7

R50 + 18-45MM

NEW CANON RF 75-300MM F4-5.6

R7 + RF-S 18-150MM

FURTHER CANON PROMOTIONS AND SAVINGS ON OUR WEBSITE AND IN STORE

t: 01463 783850 e: info@ffordes.com www.ffordes.com

MISSED AN ISSUE?

ORDER TODAY!

Amateur Photographer
Nikon Z 8
Fixed-lens cameras
Best used bargains
Does size matter?
Make the most of The coast
Macro special
Fabulous film
Birds on a budget
Summer light
The art of Autumn

Visit shop.kelsey.co.uk/APB
Call the hotline 01959 543 747*
*Hotline open Mon – Fri 8.30am to 5.30pm. Calls charged at your standard network rate

or scan me!

Amateur Photographer

ORDER FORM

☐ **UK DIRECT DEBIT** (13 issues) for £26 - saving 70%*

☐ **UK CREDIT/DEBIT CARD** (26 issues) £69.99 - saving 63%*

For international offers, visit shop.kelsey.co.uk/AMP254A

YOUR DETAILS

Mr/Mrs/Miss/Ms Forename

Surname

Address

Postcode/Zip code

Country

Mobile

Email

IF DELIVERY ADDRESS IS DIFFERENT, COMPLETE BELOW

Mr/Mrs/Miss/Ms Forename

Surname

Address

Postcode/Zip code

Country

Mobile

Email

We may wish to contact you regarding our special offers that we believe would be relevant to you. Please tick the boxes below to tell us all the ways you would prefer not to hear from us. ☐ Email ☐ Post ☐ Phone ☐ Text message**. We will not pass your details on to third party companies.

PAY BY DIRECT DEBIT

☐ **I wish to subscribe by Direct Debit payments of £26 for my first 13 issues. I understand that my subscription will continue at the rate of £34.99, with payments taken every 3 months - unless I write to you to tell you otherwise.**

DIRECT Debit

Instruction to your Bank or Building Society to pay by Direct Debit

Name of Bank

Address

Postcode

Account Name

Sort Code ☐☐☐☐☐☐ Acc. No ☐☐☐☐☐☐☐☐

Signature Date

Originator's ID number

8	3	7	3	8	3

Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Kelsey Publishing Ltd and, if so, details will be passed electronically to my Bank or Building Society.

PAY BY CHEQUE / DEBIT / CREDIT CARD

☐ **UK CREDIT/DEBIT CARD (26 issues) £69.99 - saving 60%***

☐ **Please debit my:** ☐ Visa ☐ Visa Debit ☐ Mastercard

Card no ☐☐☐☐ / ☐☐☐☐ / ☐☐☐☐ / ☐☐☐☐

Security no ☐☐☐ Valid from / Expiry date /

Signature Date

☐ I enclose a cheque for £69.99 made payable to Kelsey Publishing Limited (must be from a UK bank account. Please write your name and address on the back of the cheque).

(UK ONLY) PLEASE SEND COMPLETED FORM TO:
FREEPOST KELSEY MEDIA

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate. *Offers available for UK customer s only. You will pay £26 for your first 13 issues, then continue to pay £34.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus standard postage price per issue. **Offer ends 29/8/25**. Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk /terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk /privacy-policy.
**You may unsubscribe at any time

AMP254A

LETTER FROM THE EDITOR

Dear reader,

Looking to improve your photography? ***Amateur Photographer*** is the magazine for you, so subscribe today and pay just £26 for your first 13 issues! You will be joining our community and enjoy convenient home delivery every week plus you will receive our free weekly newsletter. ***Amateur Photographer*** is the perfect read for both amateur and professional photo-enthusiasts providing news, reviews and advice to help improve your skills..

Nigel Atherton, *Editor*

Join us and enjoy these great benefits:

- Every issue **delivered directly to your door**
- **Save up to 70%** on your first 13 issues
- Receive the ***Amateur Photographer*** newsletter every week**
- **One FREE entry** per round into ***Amateur Photographer*** of the Year Competition
- **Additional PREMIUM content** every 4 weeks at no extra cost

Amateur Photographer

SUBSCRIPTION OFFER

Improve your photography

with a subscription to *Amateur Photographer* magazine!

Tuesday 8 April 2025

Amateur Photographer

PREMIUM EDITION
APRIL 2025

TESTED

Panasonic Lumix G97
Compact and capable Micro Four Thirds hybrid camera that won't break the bank

Passionate about photography since 1884

Coastal odyssey
Quintin Lake's 11,000km circumnavigation of the UK

Astrophotography
Josh Dury shares his techniques

Freeze frame
Why Graeme Purdy took a Fuji GX617 to the Arctic Circle

PLUS
- Best new books on landscape photography
- Best smartphone cameras for landscapes

Landscape special issue

Expert advice and inspirational photography celebrating the great outdoors

Festival of Outdoor Photography Tickets selling fast – Book yours now!

SAVE UP TO 70%*
JUST £2 PER ISSUE

IN EVERY ISSUE

NEWS
REVIEWS
INSPIRATION
FEATURES
ADVICE & TUITION

3 EASY WAYS TO SUBSCRIBE

Visit **shop.kelsey.co.uk/AMP254A**
Call us on **01959 543 747** and quote **AMP254A**
Complete **FREEPOST** coupon

SCAN ME

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate.

1

1 Bonfire by Richard O'Hare

2 Scarborough Sunrise by Adam Featherstone

3 Racehorse Garden Route Rears Up While Jockey Tom Marquand Holds On by Ed Clews

2

3

Join the Club

York Photographers only began about a year ago, but has quickly become an active community

When was the club founded?
It all started a year ago, around May 2024, just a few weeks after I moved up to York from southern England.

Initially it was functioning as a simple camera club with fortnightly meetups, mostly photo-walks around the pretty city of York.

This began, probably selfishly, as an excuse for me to meet new people, with similar interests and passions. The ambition of transforming this little club into something more interesting for the participants, came from the instant success and natural growth that it had during the very first few months of its existence.

In other words, by starting this club off, together with what is our parent community, York Creatives, we have then been given the chance to aspire and evolve into a proper continuously-developing network, thanks to the local community who is regularly attending York Photographers' events or who simply like to get involved in anything that we, or similar local networks do.

Never in my head I was expecting this to turn into a bigger project and to be where we are now, barely a year after the very first event.

What does your club offer to new members?/Do you invite guest speakers?
York Photographers now offers a regular roster of three to four events per month. Although our ethos is more lenient on in-person events, as our groups' preference is too, we sometimes still arrange online talks and workshops, or give people the chance to join remotely whenever possible. These events can be talks, seminars or more hands-on workshops and photo-walks (when the weather allows it).

As the photography industry offers an incredible amount of genres and variations, our events are always different and unique, and often discussed or suggested by our members.

The very first goal of the network is, and always has been, to provide our groups with affordable and professionally led events, which means that every one of our events has an experienced professional from the industry supervising, guiding or leading the event.

Groups will still get the chance to socialise and relax after a long day at work, yet they will be provided with the opportunity to learn new concepts, improve what they already know and practice, or to just attend to something they are interested in.

As we are steadily growing and improving, we are always working on finding more ways to make our networks' experience better and more captivating.

Describe a typical club meeting

Our typical evenings are roughly two to three hours long, also due to the fact that we arrange most of our events during weekdays after office hours.

As they do vary a lot, the structure of them can be different depending on what is on, on that specific occasion.

Practical workshops and photo-walks have proven to be worthy of the extra hour, simply because it gives the opportunity for everyone present to have a go and experience as much as everybody else. Whereas with talks and seminars we have realised that two hours is absolutely ideal for a presentation and a very extensive Q&A session at the end of it.

The more theoretical events are always structured to be as interactive as possible for both guests and speakers – as we simply wouldn't expect anyone to ramble on for over an hour, and on top of that, not having the group involved in any way!

Do members compete in regional or national competitions?

People from our network are often made aware about awards, prizes, funding opportunities and more, through our newsletter or social profiles' posts.

However, we are happy, proud and honoured to have in our network a number of very successful photographers, who have decided multiple times to share their experiences and stories with the rest of our community – to give everyone interested in a similar career path, the right tools and information to pursue similar success.

How many members do you have?

We are currently not a member-base network, so we are counting as 'members' anyone who is part of our mailing-list and actively participates in York Photographers' events or activities. However, to quantify that in numbers, we are approximately over 100.

Are any residential trips or outings planned?

Photo North Festival is a recent one we attended, however at present we are exploring the idea of more gallery visits, exhibitions and away themed trips.

What are the club's goals for the future?

Our goals are to continue growing alongside our community, by offering them anything that could be of their interest and benefit.

We have high hopes for the future and a neverending list of ideas that we will be working on to improve what needs improving.

Although we hope that our York Photographers can become a strong and established network, a well-known hub and community in our city to any new photographer coming to town looking for like-minded individuals. AP

4 Eve Brown by Laurence Tilley

5 Isle of Mull Ferry by Ed Clews

Club essentials

York Photographers

York, North Yorkshire

Meets: Photobooks social club events are every first Tuesday of the month. Other events dates varies, but often between Tuesdays and Thursdays 6-8pm

Membership: N/A

Contact: yorkphotographersuk@gmail.com / @yorkphotographers

Website: yorkphotographers.carrd.co

9 Blade Runner by Stuart Duthie

6 Don't Walk Into The Sea by Craig Vinnie Whitehead

8 Wildfire by Edward Matthews

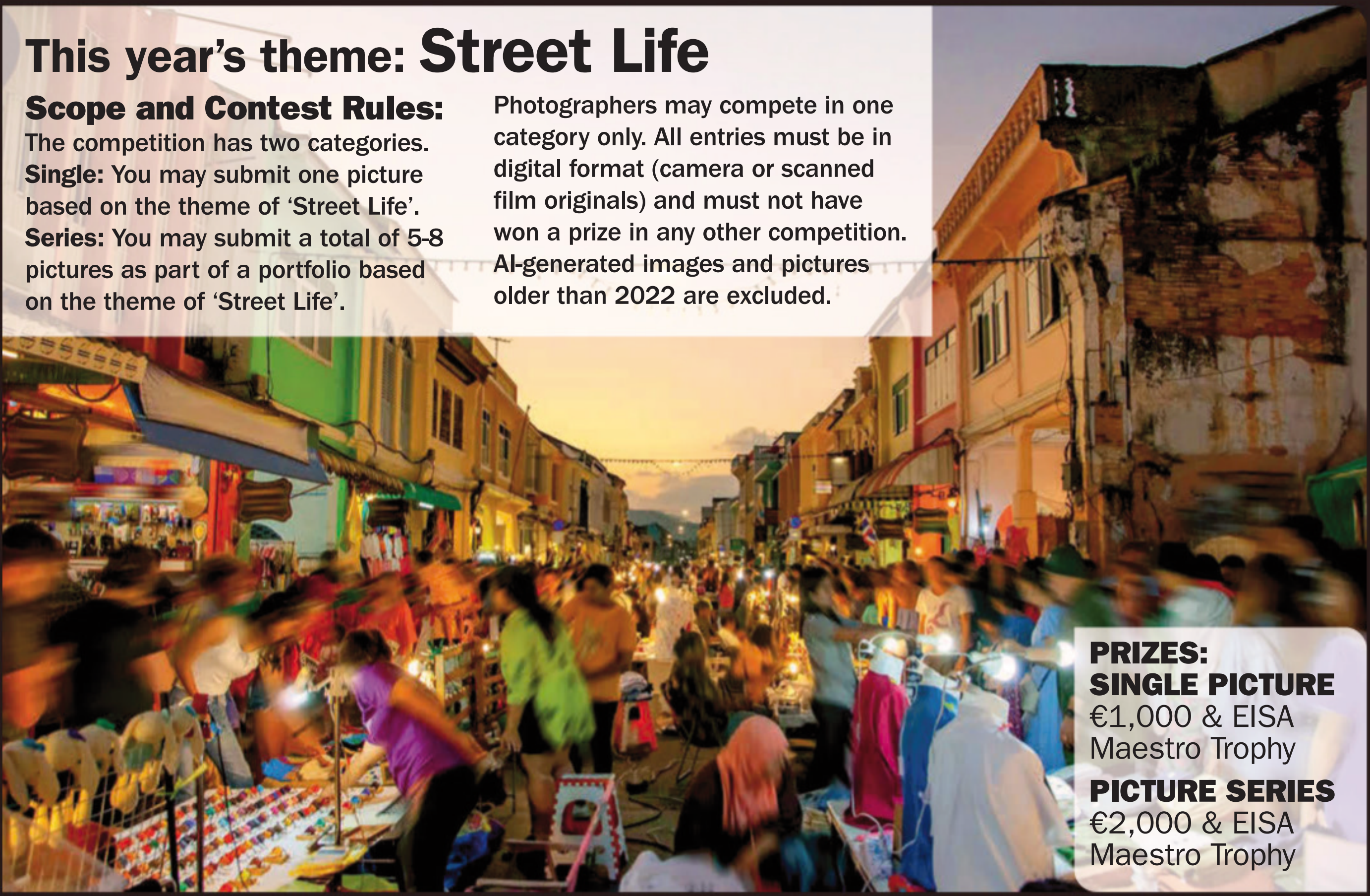
11 Rock Star by Stuart Duthie

7 Push Back The Shadows by Paul Gowland

10 Spurn Point-1 by John Rose Adams

EISA
EXPERT IMAGING AND SOUND ASSOCIATION

THE EISA PHOTOGRAPHY MAESTRO CONTEST 2025


SHUTTERSTOCK.COM

This year's theme: Street Life

Scope and Contest Rules:

The competition has two categories.
Single: You may submit one picture based on the theme of 'Street Life'.
Series: You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Street Life'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition. AI-generated images and pictures older than 2022 are excluded.

PRIZES:

SINGLE PICTURE
€1,000 & EISA Maestro Trophy

PICTURE SERIES
€2,000 & EISA Maestro Trophy

NATIONAL DEADLINE: MAY 15TH 2025

Email your entry (single image OR series) to: ap.Maestro@kelsey.co.uk. Images must be JPEG and a minimum of 2,000 pixels on the longest side. AP will choose the winners and publish them in a July issue. The first-placed winners will receive a one-year digital subscription to AP and go forward to the International round.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500

EISA
EXPERT IMAGING AND SOUND ASSOCIATION
Maestro Photo Contest
2025
Street Life

INTERNATIONAL JUDGING: JUNE 2025

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2025. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2025 and revealed, online, alongside the EISA product Awards on 15 August 2025.

The winning international photographs will be published in the Sept or Oct issues of all 15 EISA photo magazines/websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Sept 2025

For further details, terms and conditions visit www.eisa.eu/maestro and www.amateurphotographer.com

Buying Guide

177 lenses listed & rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

Subscribe and save money! Stay inspired all year, never miss an issue and get AP delivered right to your door. **See page 46 for our latest offer**

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
CANON DSLR																
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	·		·						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			·						24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	·		·						35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	·		·						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	·		·						39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			·						16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	·		·						110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			·					·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			·					·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			·					·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	·		·					·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			·					·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			·					·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			·					·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	·		·					·	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			·					·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			·					·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			·					·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			·					·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	·		·					·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	·		·					·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	·		·					·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			·					·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	·		·					·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			·					·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	·		·					·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	·		·					·	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements			·					·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			·					·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	49	82	88.5	139.1	1110

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

Subscribe and save money!

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		·	·		·	·		·	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion			·		·			·	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras		·	·		·	·		·	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·			·	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			·		·			·	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections			·		·			·		n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			·		·	·		·	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		·	·		·	·		·	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			·		·	·		·	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		·	·		·	·		·	90	67	98.9	76	745
NIKON DSLR																
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	·				·				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					·				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	·				·				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	·				·				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					·				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					·				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	·				·				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					·			·	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					·			·	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	·				·			·	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					·			·	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					·			·	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					·			·	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	·				·			·	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	·				·			·	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	·				·			·	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					·			·	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					·			·	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					·			·	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					·			·	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	·				·			·	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					·			·	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					·			·	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					·			·	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	·				·			·	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	·				·			·	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	·				·			·	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					·			·	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					·			·	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					·			·	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	·				·			·	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	·				·			·	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					·			·	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					·			·	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					·			·	25	77	82.5	112	740

Stay inspired all year, never miss an issue and get AP delivered straight to your door every week. **See page 46 for details of our latest offer**

DSLR Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						·			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						·			30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						·			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						·		·	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control						·			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						·			35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						·			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						·			40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						·			28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor						·		·	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						·			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						·		·	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						·		·	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings						·		·	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating						·		·	30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						·			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						·			14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						·			40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use						·		·	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						·		·	40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design						·		·	45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'						·		·	45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						·			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						·		·	19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						·			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						·			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						·			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						·			95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						·			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						·			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						·		·	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						·		·	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring						·		·	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing						·		·	85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction						·		·	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						·		·	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						·			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						·			140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		·	·	·	·	·			30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			·		·			·	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		·	·	·	·	·			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		·	·	·	·	·		·	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			·		·			·	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			·		·			·	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring			·		·			·	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		·	·	·	·	·			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		·	·	·	·	·		·	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		·	·	·	·	·		·	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		·	·	·	·	·		·	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics			·					·	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		·	·	·	·	·		·	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution			·					·	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		·	·	·	·	·		·	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			·					·	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			·		·			·	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked			·		·			·	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		·	·	·	·	·		·	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		·	·	·	·	·		·	80	77	82	122	830

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
SIGMA DSLR																
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			·		·		·	·	24	n/a	101	132	1150
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			·		·		·	·	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			·		·		·	·	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM | A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			·		·		·		28	72	78	121	810
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			·		·		·	·	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			·		·		·	·	25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM | A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	·		·		·		·	·	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	·	·	·		·		·	·	45	82	89	109	885
28mm f/1.4 DG HSM | A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			·		·		·	·	28	77	82.8	107.1	865
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		·	·		·	·	·	·	30	67	77	94	665
40mm f/1.4 DG HSM | A	£1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics			·		·		·	·	40	82	87.8	131	1200
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		·	·		·		·	·	40	77	85.4	100	815
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			·		·		·		37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM | S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	·		·		·		·	·	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro | A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design			·		·		·	·	26	49	71	106	515
70-200mm f/2.8 DG OS HSM | S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	·		·		·		·	·	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			·		·		·	·	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	·		·		·		·	·	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM | A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			·		·		·	·	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	·		·		·		·	·	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		·	·		·	·	·	·	150	105	124	291	3390
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			·		·		·	·	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	·		·		·		·	·	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	·		·		·		·	·	260	105	121	290.2	2860
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction					·			·	15	52	66.3	32.8	205
40mm f/2 Ultron SL II-S	**£470**		**Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs**					·			·	**25**	**52**	**66.3**	**37.5**	**260**
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring					·			·	45	52	69	48.1	365
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, inlcuding classic film cameras					·			·	45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime					·			·	90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			·		·			·	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			·		·			·	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			·		·			·	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			·		·			·	25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			·		·			·	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			·		·			·	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			·		·			·	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			·		·			·	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			·		·			·	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			·		·			·	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			·		·			·	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			·		·			·	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			·		·			·	80	77	129	132	1123

"The exact product I was searching for, in stock, good price and very carefully packaged up with super fast delivery. Excellent service!"
★★★★★

"Never seen a camera shop with so many varieties of camera from film to digital, clearly shows a lot of passion and hard work!"
★★★★★

"Very informative the guys really know their stuff. Nothing was too much trouble."
★★★★★

"Quick delivery and great products!"
★★★★★

"Great service as always. My go-to store for all my camera needs."
★★★★★

"Really helpful staff and a fantastic selection of kit. Definitely going back. Still smiling."
★★★★★

camera centre uk .com

"This is how internet shopping should be!"
★★★★★

"Great customer service, and would recommend to anyone, thank you guys"
★★★★★

"Highly recommend popping in if you need anything camera related, old or new."
★★★★★

"Pricing is competitive, service is friendly, and the knowledge runs deep. What's not to like?"
★★★★★

FREE UK DELIVERY ★ 0% FINANCE

Amateur Photographer GOOD SERVICE AWARD 2024

PART EX & TRADE IN ★ 5 STAR SERVICE

Visit us online or in-store

info@cameracentreuk.com | 029 2039 4182

Sign up to our newsletter for exclusive deals, events & more!

camera centre uk YouTube

Subscribe to our Channel!

cameracentreuk.com

sponsors

wales & west photography show

19-21 JUNE 2025

International Convention Centre
Celtic Manor Resort

www.waleswestphoto.com

Book your FREE tickets today

Mifsuds Photographic Ltd **Est. 1954.**

Family Run Pro Dealership With Friendly, Knowledgeable Staff.

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

www.mifsuds.com **01803 852400** **info@mifsuds.com**

Current opening times: - ***PLEASE SEE WEBSITE FOR DETAILS OR EMAIL US TO MAKE AN APPOINTMENT.***

Celebrating Over 70 Years Trading

THE BEST STOCKED DEALER IN THE WEST COUNTRY

VERY DESIRABLE & ***AVAILABLE NOW!***

CANON
R5 MKII
Body

Cambo
Master 6
5x4
Monorail

NIKON
Z8
Body

WANTED

BEST PRICES PAID - FAST!

YOUR DIGITAL AND FILM KIT 35mm ~ 5x4

Especially SONY

☑ **Mirrorless Cameras, Lenses, Accessories**

(Canon, Nikon, Fuji, Olympus, Panasonic, Sony etc)

☑ **DSLR Cameras, Lenses, Accessories**

(Canon, Nikon, Pentax, Sony etc)

☑ **35mm Cameras, Lenses, Accessories**

(Canon, Nikon, Leica, Pentax, etc)

☑ **Medium Format Cameras, Lenses, Accessories**

(Bronica, Fuji, Hasselblad, Mamiya, Pentax, etc)

***UPGRADE NOW - PART EXCHANGE & COLLECTION AVAILABLE** (Subject to postcode)*

FAST BACS PAYMENT - EMAIL EQUIPMENT DETAILS FOR QUOTE

CALL MATT 0736 828 8126 **8am till 8pm daily**

Sensor cleaning and Pro equipment hire available

ANY PRICES SHOWN INCLUDE VAT AND U.K. MAINLAND DELIVERY. Correct 02/05/2025. E&OE.

Website
updated daily
inc. promotions

www.mifsuds.com

Here to help - just call **0736 828 8126** *(8am-8pm) or* **01803 852400**

Prices change
constantly -
website is most
accurate

QUALITY USED EQUIPMENT - Checked, Tested, Cleaned and Warrantied. More on website - www.mifsuds.com

Used Canon

R5 MKII body R5 body RF 100-500mm F4.5/7.1 L IS USM

£3499 £1999 £2299

Used Canon

100-400mm F4.5/5.6 LII 300mm F2.8 IS USM LII 400mm F4 DO II USM 500mm F4 IS USM LII

£799 £3299 £3999 £4499

Used Canon

5D MKIV body 5Ds body 6D MKII body

£799 £999 £799

CANON R MIRRORLESS USED

R5 MKII	£3499
R5 body £1999 R6 body	£999
R7 body £999 RP body	£499
RF 14-35 F4 L IS USM box	£1199
RF 15-35 F2.8 L IS USM box	£1399
RF 24 F1.8 STM macro box	£499
RF 24-70 F2.8 IS USM box	£1799
RF 24-105 F4 L IS	£999
RF 24-105 F4/7.3 IS STM	£329
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1499
RF 70-200 F2.8 L IS USM box	£2199
RF 85 F2 macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2299
RF 200-800 F6.3/9 IS USM	£1799
RF 600 F11 £499 RF 800 F11	£599
BG-R10 grip (fit R5/6)	£249

CANON DSLR USED

7D MKII body box	£599
6D MKII body	£799
6D body box	£499
5DsR body box	£1199
5Ds body	£999
5D MKIV body	£799/1499
5D MKIII body box	£599
80D body box	£549
BG-E21/20/16/14/13/11/9/8 ea	£POA

CANON M MIRRORLESS USED

M50 MKII + 15-45 box	£449
M50 + 15-45 box	£349
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

CANON AF LENSES USED

10-18 F4.5/5.6 IS STM EFS	£99
11-24 F4 L USM box	£899
15 F2.8 fisheye	£399
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£399
17-40 F4 L USM	£249
17-55 F2.8 IS USM box EFS	£399
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£899
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
28-300 F3.5/5.6 L IS USM box	£499
35 F1.4 USM LII box	£999
45 F2.8 TSE box	£499
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£349
65 F2.8 MP-E macro box	£699
70-200 F2.8 IS USM LIII box	£999
70-200 F2.8 IS USM LII	£799
70-300 F4/5.6 IS USM L	£599
70-300 F4/5.6 IS USM II Nano	£499
85 F1.2 USM	£799
85 F1.8 USM	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£799/1399
135 F2 USM L	£599
180 F3.5 L USM macro	£699
300 F2.8 IS USM LII	£3299
300 F4 IS USM L box	£599
400 F4 DO IS II USM	£3999
400 F5.6 USM L	£599
500 F4 IS USM LII	£4499
1.4x extender MKIII	£299
2x extender MKIII	£299

SIGMA CAF USED

4.5 F2.8 DC fisheye box	£499
10 F2.8 EX DC HSM	£249
10-20 F3.5 EX DC HSM	£229
12-24 F4.5/5.6 II DG	£399
14-24 F2.8 Art box	£799
35 F1.4 Art	£399
50 F1.4 Art	£399
100-400 F5/6.3 OS HSM	£599
105 F2.8 EX DG HSM OS	£329
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
TC1401 1.4x extender	£149

OTHER CAF USED

TAMRON 10-24 F3.5/4.5 DiII	£179
TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 90 F2.8 Di	£199
TOKINA 12-28 F4 DX box	£269

FLASH/ACCESSORIES USED

ST-E3 box	£149
ST-E2 box	£69
MR14-EXII ringflash box	£399
MR-14 ringflash	£249
EL-5 flash box	£299
270EX	£79
430EXIII	£199
430EX II	£99
580EX	£149
580EXII	£179
600EX RT	£199
600EX RTII box	£349
Angle finder C	£79
RS-80N3 remote	£30
TC80-N3 remote	£79

MORE ON WEBSITE
WWW.MIFSUDS.COM

Used Nikon

Z9 body Z7 MKII body Z5 Body

£2999 £1699 £799

Used Nikon

180-400mm F4 E FL VR 400mm F2.8 AFS VR 800mm F5.6 E FL VR

£5999 £2999 £5999

Used Nikon

D850 body D500 body D5 body

£1399 £999 £1299

NIKON Z MIRRORLESS USED

Z9 body box	£2999/3699
Z8 body box	£2699
Z7 MKII body box	£1699
Z6 body	£699
Z5 body box	£799
20 F1.8 S box	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1699
24-70 F4 S	£399
24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
35 F1.8 S box	£599
50 F1.8 S	£449
70-200 F2.8 VR S box	£1599
85 F1.8 Z box	£549
180-600 F5.6/6.3 VR box	£1599
400 F4.5 S VR box	£2399
TC 1.4x converter	£479
FTZ adapter II box	£229
FTZ adapter box	£149
MB-N11/N10 grip each (fit Z6/7)	£249

NIKON DSLR USED

D5 body box	£1299/2499
D4 body box	£799
D850 body box	£1399/1899
D810 body box	£799
D800 body box	£499
D780 body box	£1399
D750 body box	£599
D500 body box	£999
D300 body box	£199
D7500 body	£599
D7200 body	£399
D7100 body box	£399
D80 body	£149
D5500 body	£349
MBD-18 (D850) box	£269
MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
MBD-12 (D800/810)	£99
MBD-11 (D7000)	£49
MBD-10 (D300/700)	£69
Coolpix P1000 bridge box	£799

NIKON AF LENSES USED

10-20 F4.5/5.6 AF-P DX VR	£199
10-24 F3.5/4.5 AFS box	£399
14-24 F2.8 AFS	£699
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£399
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
20 F1.8 AFS box	£499
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24 F3.5 PC-E box	£799
24-70 F2.8 AFS VR box	£1299
24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£499
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£99
55-300 F4.5/5.6 AFS VR DX	£199
55-200 F4.5/5.6 AFS VR DX box	£149
70-200 F2.8 E FL AFS box	£899/1399
70-300 F4.5/5.6 E AF P VR	£449
70-300 F4.5/5.6 AFS VR box	£249
85 F1.8 AFS box	£299
105 F2.8 AFS VR macro	£399
135 F2 DC box	£599
180-400 F4 E FL VR	£5999
200 F4 D mac box	£799
200-500 F5.6 E ED AFS VR	£799
300 F4 E PF VR box	£799
400 F2.8 AFS VR	£2999
500 F5.6 E PF VR AFS box	£1799
800 F5.6 E FL VR	£5999
TC14-EIII	£349
TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box	£199

SIGMA NAF USED

10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£99
12-24 F4.5/5.6 II HSM	£399
24-105 F4 DG OS	£499
35 F1.4 Art	£399
50 F1.4 Art	£399
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
180 F2.8 OS macro	£599
TC-1401 1.4x extender	£149

TAMRON LENSES - SEE WEBSITE

FLASH / ACCESSORIES USED

SB-700 box	£149
SB-900 box	£149
SU-800 commander	£149
DR-6 angle finder	£149
DR-5 angle finder	£149
MC-36A remote	£149
MC-30A remote	£79

NIKON 35MM BODIES/LENSES USED

F5 body box	£699
F100 + MB-15 grip	£299
F90X/F801/F601 body each	£99
F3HP body	£499/799
F2 + DP-1	£399
F + plain prism	£499
FM2N body	£399/599
18 F3.5 AIS box	£699
28-85 F3.5/4.5 AIS	£249
35 F2 AIS	£349
35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
85 F2 AIS	£349
85 F2 AI	£329
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£299

Fujifilm Used

XT-4 body

£899

Olympus Used

OM-5 body

£799

Panasonic Used

S5 + 20-60mm

£1299

Sony Used

A9 MKIII body

£3799

Canon FD Used

EOS 3 body

£499

Cambo Used

Master 6
5x4
Monorail

£699

FUJI X DIGITAL USED

XT-4 body £899 XT-2 body	£499
16 F1.4 WR box	£499
16-55 F2.8 XF	£499
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£399
23 F2 XF	£299
27 F2.8 XF box	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£799
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R	£349
56 F1.2 R	£399
1.4x XF conv	£249
X500 flash £249 EF-42 flash	£99

OLYMPUS MICRO 4/3 USED

OM-5 body	£799
E-M1 MKIII body box	£599
E-M1 MKII body	£299
Pen F body box	£699
HLD-10 grip (fits OM-1)	£249
7-14 F2.8 Pro	£699
8-25 F4 Pro	£749
9-18 F4/5.6 £349 12-100 F4	£799
14-150 F4/5.6 ED MKII	£349
40-150 F2.8 Pro box	£799
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
60 F2.8 macro box	£349
75-300 F4.8/6.7 MSCII	£349
100-400 F5/6.3 IS box	£549

PANASONIC MICRO 4/3 USED

G9 body box £499 BG9 grip	£69
7-14 F4	£399
8-18 F2.8/4 box	£599
12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
14-42 F3.5/5.6	£99
25 F1.4 box	£399
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
FZ1000 MKII bridge	£599
FZ72 bridge	£169

PANASONIC S SERIES USED

S5 MKII + 20-60 box	£1299
70-200 F4 S OIS box	£799

SONY DIGITAL USED

A7R MKIV body	£1799
A7 MKIV body	£1499
VG-C4 EM grip box	£299

SONY FE MOUNT DIGITAL USED

20 F1.8 G box	£649
24-70 F4 ZA OSS box	£449
24-105 F4 G OSS box	£699
24-240 F3.5/6.3 OSS box	£499
35 F1.4 ZA OSS	£599
50 F1.4 ZA £799 70-200 F4 G	£799
85 F1.4 GM	£999
90 F2.8 G OSS macro	£499
100 F2.8 GM £699 2x conv E	£349
Sigma 35 F1.2 / 85 F1.4 Art each	£699
Voigtlander 50 F2 APO MF	£499

CANON 35MM USED

EOS 3 body £499 EOS 5 body	£129
A1 body box	£199
AE-1 body silver	£129
AE-1P body black Box	£299
AE-1P body silver	£219
PB-E2 drive fits EOS1N/V/EOS3	£149

MINOLTA MD USED

X-700 body £199 X-300 body	£99

OLYMPUS OM USED

OM-1N body black box	£299
OM-1 body	£179
OM-2N body black	£299
OM-2N body silver	£299
OM-10 body	£99
OM-40 body	£99

LEICA USED

Voigtlander 50 F3.5 Heliar	£369
Televid 77 + 32x eyepiece	£599

5x4 MONORAIL USED

Cambo Master 6	£699
Cambo bag bellows	£199
Wista 6x7 roll film holder	£199
Wista 6x9 roll film holder	£199

GITZO USED

GH3382 QD ball head	£329
GT1545T Traveller & head	£429
GT3541LS	£499
GT5540LS £599 GT5543LS	£699
G2220 Explorer	£199
GHFG1 Gimbal head	£379
G2380 Fluidhead	£239

BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX ETC. MEDIUM FORMAT USED

BRONICA ETR 645 USED

ETRSi + 75 + WLF +120 back	£699
ETRSi body £299 ETRS body	£199
45-90 F4/5.6 PE	£399
50 F2.8 PE £299 50 F2.8 E MC	£199
100 F4 PE macro	£299
100 F4 E macro	£199
100-220 F4.8 PE	£399
135 F4 PE £369 150 F3.5 E	£179
180 F4.5 PE £369 250 F5.6 E	£149
500 F8 E £399 2x extender	£49
Ext tube E14, E28, E42 each	£49
ETRSi 120 back RWC late	£99
135W back £699 135N back	£249
Speed grip E £99 WLF	£149
Sports finder	£399
AEIII prism £349 AEII prism	£199
Rotary or plain prism E box ea	£149
Macro bellows E	£299

BRONICA SQ 6x6 USED

SQA, 80, WLF,120 back	£699
SQB, 80 WLF, 120 back box	£699
SQB, 80 plain prism, 120 back	£699
SQA body box	£299
40 F4 S.	£399
110 F4 macro	£299
150 F4 PS	£299
1.4x converter PS box	£299
2x converter PS box	£149
SQAi 120 back late	£149
SQA 120 back early	£99
Polaroid back	£29
SQAi waist level finder	£169
SQAi prism AE late	£399
Plain prism S	£199
Prism AE early £249 Prism MF	£199
SQA speed grip	£99
Macro bellows	£199

HASSELBLAD 6x6 USED

503CW, 80 F2.8 CFE, A12, WLF	£3499
503CX, 80 F2.8, A12, WLF	£1999
503CW body	£1899
501C body black	£999
501CM Red, A12, 80 CFE, WLF	£3299
501CM body chrome	£1499
500CM, 80 F2.8 CF, A12, WLF	£1999
135 F5.6 CF	£799
150 F4 CFI £899 150 F4 CF	£499
150 F4 Black T*	£399
250 F5.6 CF	£499
250 F5.6 black T*	£299
Winder CW.	£199
PME 90prism	£599
PM 90 prism	£369
A12 magazine	£199/499
A16 magazine	£299
Snap lock flash grip box	£299

MAMIYA 645 MF USED

M645 Super complete	£699
645 Pro body	£399
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
120 back	£149

MAMIYA 7 RF 6x7 USED

150 F4.5 £399 210 F8	£399
Polarising filter ZE702 box	£149

MAMIYA RB 6x7 USED

RB 6x7 Pro SD, 90, RFH, WLF	£999
RB67 Pro SD, 75, RFH, WLF	£999
RB 67 Pro S body	£399
150 F4 soft	£199
180 F4.5	£199
Pro SD 645 back	£249
WLF £129 Prism early	£129
Chimney box	£149
Multi-angle grip	£169

PENTAX 645 AF USED

33-55 F4.5 FA	£499
35 F3.5 FA HD	£699
45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
200 F4 FA	£399
300 F5.6 FA	£499
400 F5.6 FA	£499

PENTAX 645 MF USED

55 F2.8 £299 80-160 F4.5	£299
200 F4	£299
300 F4 green T*	£499
1.4x or 2x converter each	£149
Auto ext tube set	£149
Helicoid ext tube	£199
REF converter angle finder	£149

PENTAX 6x7 USED

67II body + AE prism	£2299
45 F4 late	£499
55 F4 early £299 55 F4 late	£699
75 F4.5 shift box	£599
75 F4.5 box £499 90 F2.8	£599
90-180 F5.6 £499 105 F2.4 late	£799
120 F3.5 soft focus	£399
135 F4 macro	£299
165 F4 leaf	£499
200 F4 latest box	£249
300 F4 latest £199 400 F4 early	£399
2x rear conv	£149
Wooden grip	£149
REF converter angle finder	£149
Helicoid ext tube	£149

LIGHTMETERS USED

Sekonic L308B	£149
Sekonic L358	£149

ITEM YOU REQUIRE NOT LISTED? EMAIL DETAILS OF WHAT YOU ARE LOOKING FOR AND WE WILL CONTACT YOU WHEN WE CAN HELP. CORRECT 02/05/2025.
Mail order used items sold on 14 day approval. Return in 'as received' condition for refund if not satisfied (postage not included - mail order only). E&OE.

PARK Cameras

York Road, BURGESS HILL,
West Sussex RH15 9TT

53-54 Rathbone Place,
LONDON, W1T 1JR

Experts in photography · Unbeatable stock availability · Competitive low pricing · UK stock

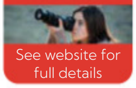
CANON EOS R7
Explore the Wild

SAVE £270!
Available 30.04.25 - 30.06.25

32.5 MEGA PIXELS | 15 fps | 3.1" | IS | 4K

The EOS R7 is built around an APS-C sized sensor, so lenses offer 1.6x more telephoto reach than the equivalent focal length on a full-frame camera. You'll feel like you're right next to your subject, able to capture frame-filling animal portraits and powerful action pictures that are full of impact.

LENS REWARD
Benefit from up to £200 cashback when purchasing RF lenses



See website for full details

BODY ONLY	+ RF-S18-150MM IS STM
£1,179	£1,529
Normally £1,449	Normally £1,799

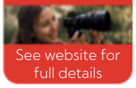
SONY A7CR
Compact Size, Extreme Resolution

£200 CASHBACK
Available 01.04.25 - 31.07.25

61.0 MEGA PIXELS | 8 fps | 3.0" | IS | 4K

The a7CR offers superb image quality with a 61.0-megapixel full-frame sensor for stunning resolution and colour reproduction, in a compact, easily-carried body. An AI processing unit with boosted recognition performance, fast and accurate AF plus 7.0-step image stabilisation mean you can be sure of catching that decisive moment.

WELCOME TO ALPHA
Benefit from up to £300 off your next purchases of lenses, mics or accessories



See website for full details

BODY ONLY	+ FE 24-70MM F/2.8 GM II
£2,449*	£3,599*

*Prices after £200 cashback claimed from Sony UK. See website to learn more.

CANON EOS R50

SAVE £100

+ RF-S 18-45MM
£759
Normally £859

CANON EOS RP

SAVE £200

BODY ONLY
£849
Normally £1,049

CANON EOS R6 II

SAVE £100

BODY ONLY
£2,199

SONY A7 IV

£150 CASH BACK

BODY ONLY
£1,999
*Price after £150 cashback. You pay £2,149 & claim £150 from Sony UK.

SONY FE 100-400MM
F/4.5-5.6 GM OSS

£100 CASH BACK

£2,049
*Price after £100 cashback. You pay £2,149 & claim £100 from Sony UK.

SONY FE 400-800MM
F/6.3-8 G OSS

NEW!

£2,549
Expected May 2025
See website to learn more.

CANON RF 28MM
F/2.8 STM

£344

CANON RF 15-30MM
F/4.5-6.3 IS STM

£589

CANON RF 75-300MM
F/4-5.6

NEW!

£289
Expected May 2025

SONY FE 50-150MM
f/2 GM

This versatile zoom lens combines G Master optical quality with a bright f/2 aperture for exceptional low-light performance. Ideal for both photography and videography, it delivers smooth bokeh, cinematic visuals, and reliable design. Whether you're capturing portraits, weddings, or video, this lens ensures stunning results every time.

NEW!

Expected May 2025
£3,799

OM SYSTEM OM-3
Born to create

NEW!
NOW IN STOCK

20.4 MEGA PIXELS | 120 fps | 3.0" | 4K

Experience creative freedom redefined.

The OM SYSTEM OM-3 empowers you to explore and push the boundaries of what's possible. Unleash your creativity, wherever your inspiration takes you - urban, remote, and everywhere in between.

Scan here to watch our hands-on review!

BODY ONLY	+12-45MM
£1,699	£1,999
+ 17MM F/1.8 II	+ 25MM F/1.8 II
£2,099	£1,999

FUJIFILM GFX100RF
The One and Only

NEW!
Expected May 2025

102 MEGA PIXELS | 6 fps | 3.15" | ASPECT RATIO DIAL | 4K

Large format photography has never been so portable. The compact, lightweight design of GFX100RF means its detail-rich 102-megapixel resolution can always be close at hand. With a precision-crafted aluminum body, tactile analog controls, and versatile aspect ratios, it brings creative joy to your hands, eyes, and heart.

Scan here to watch our hands-on review!

OUR PRICE
£4,699

Available in Black or Silver Designs

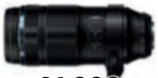
OM SYSTEM 17MM
F/1.8 II

£479
Limited stock now available! See website to learn more.

OM SYSTEM 25MM
F/1.8 II

£399
Limited stock now available! See website to learn more.

OM SYSTEM 100-400MM
F/5.0-6.3 IS II



£1,299
Limited stock now available! See website to learn more.

FUJIFILM GFX 100S II

BODY ONLY
£4,999

FUJIFILM GF 500MM
F/5.6 R LM OIS WR

£3,499
Save 10% off selected filters when bought with this lens.

FUJIFILM X100VI

£1,599
See website for latest availability.

All prices include VAT @ 20%. Finance provided by **Omni Capital Retail Finance**. See website to learn more.
All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advert.
Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Visit our website – updated daily

parkcameras.com

or e-mail us for sales advice using

sales@parkcameras.com

Call one of our knowledgeable sales advisors 7 days a week

01444 23 70 60

Scan here to watch!

Learn more about the **Nikon Z 35mm f/1.2 S** by watching our hands-on review at **www.youtube.com/@parkcameras**

UK's largest independent photo store · Award winning customer service · Family owned & Run

SIGMA BF

The beauty of a simple thing

The Sigma BF represents a new, more intuitive way to use a camera. It is streamlined to make the act of photography as effortless as possible. Sigma has replaced the shooting mode dial – itself a holdover from the days of film photography – with direct access to the five elements that decide the photograph.

NEW!

Expected Soon.

£1,969

Available in Black / Silver

TAMRON 11-20MM

f/2.8 Di III-A RXD

Designed for Canon mirrorless cameras with crop sensors, this lens features a maximum aperture of f/2.8 and allows users to fully enjoy the distinctive depth-of-field and unique perspective provided by an ultra wide-angle lens. The lens shines in various scenarios, including architecture, landscape, indoor environmental portraits, travel & interior photography.

Canon RF Mount

£649

Now in stock!

SIGMA 24-70MM

F/2.8 DG DN II | ART

SONY E / L-MOUNT

£125 CASH BACK

£1,054

*Price after £125 cashback. You pay £1,179 & claim £125 from SIGMA UK.

SIGMA 100-400MM

F/5-6.3 DG DN OS | C

SONY E / L-MOUNT

£85 CASH BACK

£814

*Price after £85 cashback. You pay £899 & claim £85 from SIGMA UK.

SIGMA 150-600MM

F/5-6.3 DG DN OS | S

SONY E / L-MOUNT

£125 CASH BACK

£1,074

*Price after £125 cashback. You pay £1,199 & claim £125 from SIGMA UK.

TAMRON 90MM

F/2.8 DI III MACRO VXD

SONY E / NIKON Z MOUNT

SAVE £50

£549

Normally £599

TAMRON 17-70MM

F/2.8 DI III-A VC RXD

SONY E / FUJIFILM X MOUNT

SAVE £80

£599

Normally £679

TAMRON 35-150MM

F/2-2.8 DI III VXD

SONY E / NIKON Z MOUNT

SAVE £350

£1,449

Normally £1,799

ZEISS OTUS ML 50MM F/1.4

SONY E / NIKON Z / CANON RF

NEW!

£2,100

Expected from May 2025
See website to learn more.

ZEISS OTUS ML 85MM F/1.4

SONY E / NIKON Z / CANON RF

NEW!

£2,350

Expected from September 2025
See website to learn more.

ZEISS SECACAM 3

TRAIL CAMERA

NEW!

£119

Limited stock now available!

SAMYANG AF 14-24MM F/2.8

Super Wide, Super Light

At just 88mm long and weighing 445g, the new super-wide angle ens is perfect for astrophotography, travel, and everyday use. With a minimum focus distance of 0.18m, this compact and versatile lens is unlike anything you've seen before!

NEW!

Sony E-Mount

£1,050

Expected May 2025

INSTA 360 X5

Shoot First, Frame Later

With 360° video capturing everything around you, just hit record, find your focus, and choose the best angles later with AI-powered reframing tools in the Insta360 app. Unlike regular cameras that require multiple takes, positions, or devices to film different perspectives, X5 packs every possible angle into a single shot.

NEW!

Available from

£519

VANGUARD VESTA GO 264AV

ALUMINIUM TRIPOD WITH VIDEO HEAD

NEW!

£200

Now in stock!

VANGUARD VESTA ASPIRE 34

12L SHOULDER BAG

NEW!

£50

In stock, in Blue or Grey Designs

VANGUARD VESTA ASPIRE 45

18L BACKPACK

NEW!

£65

In stock, in Blue or Grey Designs

USED **CANON EOS 80D** BODY ONLY

available from £294

USED **NIKON D6** BODY ONLY

available from £2,039

USED **FUJIFILM X-PRO3** DURA BLACK

available from £1,409

USED **SONY A1** BODY ONLY

available from £3,509

CANON DSLRS

EOS-1D X Mark III	from £1,809
EOS 5DS R	from £872
EOS 6D Mark II	from £629
EOS 90D	from £695

CANON MIRRORLESS

EOS R5 Mark II	from £3,859
EOS R5	from £1,599
EOS R6 Mark II	from £1,649
EOS R6	£1,179
EOS R8	from £1,129
EOS R10	from £769

NIKON DSLRS

D5 (XQD)	£791
D850	from £929
D780	from £829
D500	from £749

NIKON MIRRORLESS

Z7 II	from £1,009
Z7	from £789
Z6 II	from £939
Z6	from £596
Zfc	from £440
Z50	from £434

FUJIFILM MIRRORLESS

GFX 100 II	£6,079
GFX 100S II	£4,419
GFX 50S II	from £2,349
GFX 50S	from £1,439
X-H2	from £1,309
X-Pro 2	£1,029
X-T3	£669
X-T2 (Graphite)	from £664
X-E4	£869
X-S10	from £689
X-T30 II	£689
X-T30	from £599

SONY MIRRORLESS

A7R IVA	£1,379
A7R III	from £1,039
A7R II	from £504
A7R	from £389
A7 IV	from £1,859
A7 III	from £909
A7 II	from £509
A7C R	from £2,239
A7C II	from £1,739
A6600	£739
A6500	£509
ZV-E10	from £414

TRADE-IN OR SELL YOUR KIT WITH PARK CAMERAS

FAIR HONEST QUOTES: provided **INSTANTLY**

FREE COLLECTION SERVICE: See website to learn more

TRADE-IN BONUSES: available on a wide range of products

FREE HOME COLLECTION AVAILABLE*

*For equipment valued over £300

For even more Used products, check out **www.parkcameras.com/used – UPDATED DAILY**

Amateur Photographer Testbench GOLD ★★★★★
this picture
Rotate
Edit Image
Wall Colour
Room Preview
Step 1
Step 2
Step 3
Step 4
Step 5
Select your Frame

LET US FRAME YOUR Memories

this picture

LOVE IT. FRAME IT

- 34 Frame Mouldings
- Variety of Mounts & Layouts
- Multi-Aperture Options
- FREE UK Delivery

www.thispicture.co.uk

KARL HOWARD'S

Professional B/W and Colour processing and printing service - from 35m - 5x4 negatives or films

Develop and contact sheet	@ **£8.00** per film
2 or more films	@ **£7.00** each
Develop and 6x4 prints	@ **£13.00** per film
Develop and 5x7 prints	@ **£16.00** per film

Any orders over £35 - you will receive a FREE film!

All work printed on genuine B/W, colour papers

Send cheque + £4.00 P&P

Karl Howard, 16 Chalfont Close, Hemel Hempstead, Herts HP2 7JR

01442 231993 www.khwp.co.uk

MS HOBBIES

Visit is at TPS

www.mshobbies.co.uk

sales@mshobbies.co.uk

Est. 1970 **Minox** Specialists Stock 01/02/2025

Leica M8 serviced, Black, Boxed, Manual, Mint -	£1,899
Mamiya RZ67 Pro 50/110/150 Z lens, back, hood Mint -	£1,699
Phase One P30 31mp back w/ RZ67 plate Mint -	£1,199
Refurbished Minox 35 cameras from	£149
127 120 Zeiss folders, various from	£49
Refurbished 'Spy' Cameras Minox A B C BL LX EC CLX TLX from	£99
Film SLR's Cosina CSM £75 Cosina PM1 £75	
Official Minox Camera Repair Service: CLA	
Nature Cameras from	£169
Reduced Minox Binoculars, inc. 'Made in Germany' from	£125
Video / Film Conversions from	£7.50
Kodak Disc/APS/110/126/127 Processing Film Service from	£9.99
VHS/Mini8/Hi8/Digital8/Betamax/V2000/Philips digitising service	
Minox Film Processing/Refill Service from £12.50	

0203 971 8827 / 07899 845 801 eves/weekends

London 132b Putney High Street SW15 1RG. Visits by appointment

VENICE PHOTOGRAPHY WORKSHOPS

Private 1-to-1 Experiences

Explore the Real Venice with a Local Photographer

www.msecchi.com

PLEASE MENTION Amateur Photographer WHEN RESPONDING TO ADVERTISEMENTS

ADVERTISING DOESN'T COST IT PAYS!

CALL MIKE ON:
01732 442243
OR EMAIL:
MIKE@TALK-MEDIA.UK

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

Camera Collections Wanted

Call us on 020 8867 2751
or visit our website at:
www.peterloy.com

Equipment for sale?

Great news! The global market for quality digital and film cameras, lenses and accessories is as strong as ever.

With a worldwide network of customers we're paying our highest prices for Nikon, Canon, Leica, Fuji, Sony, Olympus, Panasonic, Contax, Voigtlander, Hasselblad, Minolta, Sigma, Tamron, Tokina, Bronica, Mamiya, Pentax, Schneider, Zeiss, Linhof, Shen Hao, Ebony, Wista, Chamonix and other top quality brands.

Free collection
Same-day payment

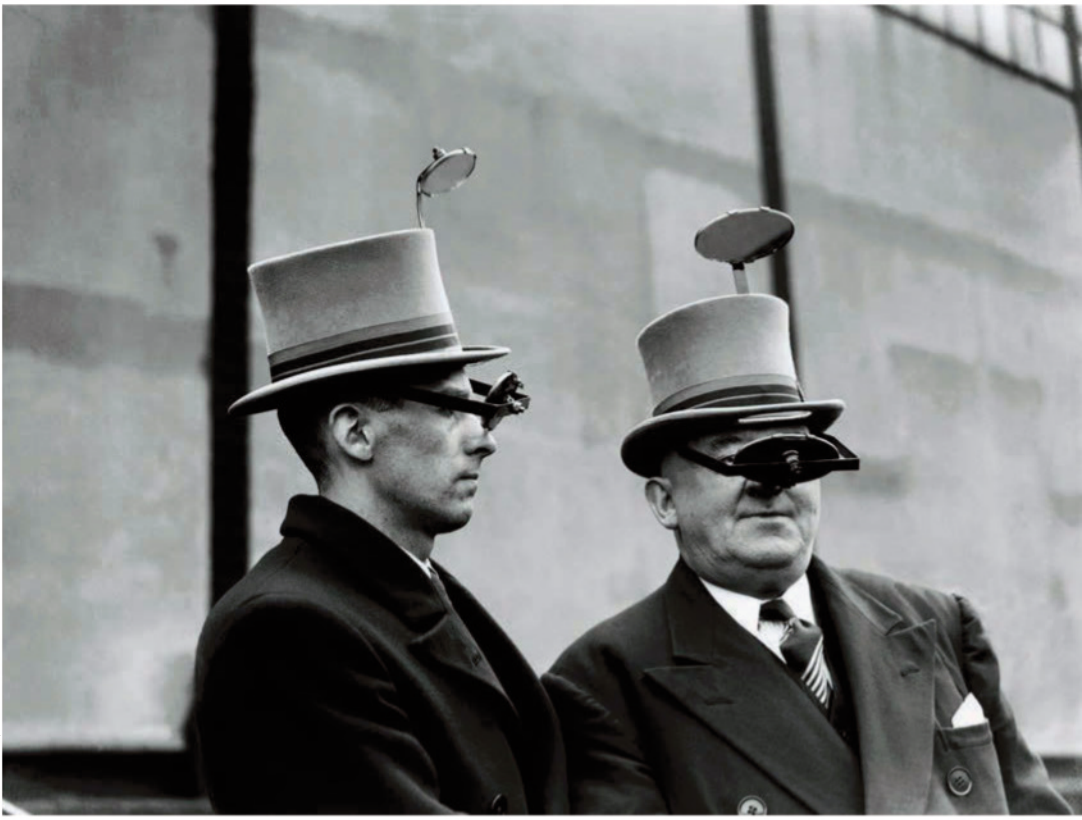
Contact Jonathan Harris for an immediate quote:
01277 631353
info@worldwidecameraexchange.co.uk
www.worldwidecameraexchange.co.uk

WCE
WORLDWIDE CAMERA EXCHANGE

Final Analysis

Damien Demolder considers...

Two men wearing 'periscope' top hats, London, 1937



© GETTY IMAGES/ HULTON ARCHIVE

'Ah blimey! Why didn't I see that shot?' exclaimed Harry. 'We were standing right next to each other, for goodness sake.' Barry shoved the rear screen of his camera a little closer to Harry's face so he could get a better look at his masterpiece. 'That's pretty annoying,' muttered a despondent Harry with a dark cloud forming above his head. 'Maybe I should be taking up woodwork instead.'

So, why didn't Harry see the shot? Well there could be all number of reasons, but having met both these imaginary characters many times I'd say the most likely reason is that Barry just sees things differently.

Be more Barry

This sort of scenario plays out on almost every photography workshop I run. Usually there's one person who goes out of their way to find different angles and perspectives on a scene, while the others are shooting it the same way as everyone else. I let it happen for a while as it allows us to discuss why Barry's pictures look different. Then they all get sent off to shoot it again, this time thinking a bit more like Barry. When there's no 'Barry' in the group I do the job myself.

Alternative views are what keep the world interesting. Those with alternative views will always stand out from the homogenised crowd – for better or worse, but they will get noticed. Making our photos noticeable works in the same way – having an alternative view on a scene will deliver pictures that look different to those being shot by the people around us. It's much easier to do than we might expect, but it takes a conscious effort to not do the obvious. Maybe don't use f/5.6 or f/8, maybe don't close the shutter to freeze something that's moving, or maybe see what the subject looks like completely out of focus. Some shots will inevitably be a disaster, but that's fine – eventually one will work out brilliantly and you'll be on your way to becoming a changed photographer.

The simplest way to make a difference is to not put the camera where you have always put it – at eye-level, when you are standing up. That's what 90% of population does. Hold your camera higher or lower and, as if by magic, your pictures will look different because your perspective on the world will be different. You'll be showing the world from an angle those who will come to admire your pictures may not have experienced. Suddenly old scenes become new and exciting, and everyone will think you are amazing.

These two chaps, pictured at the British Industries Fair in 1937, had to go to some lengths to get a high-angle view using these periscope hats. The hats were designed by a Mr Battersby, and were intended to help the wearer see over a crowd of heads at royal occasions or at the races. In 2025, with the flip-out and flip-up screens on our digital cameras, it couldn't be easier to get a high-level or worms-eye view – without ever losing sight of what the camera is seeing and what will be recorded.

These days the greatest obstacle to achieving images with a totally new perspective is remembering to consider doing it in the first place.

Join Damien for a workshop during the AP Festival of Outdoor Photography on 31 May. Save 25% by quoting **FINAL25** at checkout

Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at **www.damiendemolder.com**.

SAVE UP TO £500

ON SELECTED NIKON CAMERAS & LENSES!

Visit **www.parkcameras.com/nikon** to see the full range.

Nikon Z 6III

SAVE UP TO **£400**

24.5 MP

273 focus points (single-point AF)

8.0-stop VR with focus-point stabilization

6K/60p Video

Up to 120fps

Light yet durable body

Focus in the dark with AF down to −10 EV

3.2″ Vari-angle LCD display with 2100k resolution

Z 6 III Body only	Z 6 III + 24-70mm f/4	Z 6 III + 24-120mm f/4
£2,199*	**£2,689***	**£2,949***
Was £2,499	Was £3,049	Was £3,349
SAVE £300	**SAVE £360**	**SAVE £400**

Nikon Z 8

45.7 MP

Deep-learning AF system

8K RAW Video

SAVE UP TO **£550**

Up to 120 fps for stills

Backout-free Real-Live Viewfinder

Pre-release capture

4-axis tilting 3.2″ touch sensitive LCD monitor

Z 8 Body only	Z 8 + 24-120mm f/4
£3,299*	**£4,149***
Was £3,799	Was £4,699
SAVE £500	**SAVE £550**

Nikon Z fc
+ Z 28mm SE

£899* SAVE £230
Was £1,129

Nikon Z f
Body Only

£1,799* SAVE £350
Was £2,149

Nikon Z 6 II
Body Only

£1,379* SAVE £420
Was £1,799

Nikon Z 7 II
Body Only

£1,839* SAVE £660
Was £2,499

Nikon Z 50mm
f/1.4

£399* SAVE £100
Was £499

Nikon Z 400mm
f/4.5 VR S

£2,699* SAVE £380
Was £3,079

Nikon Z 180-600mm
f/5.6-6.3 VR

£1,699* SAVE £100
Was £1,799

Nikon Z 100-400mm
f/4.5-5.6 VR S

£2,149* SAVE £350
Was £2,499

For even more Nikon cameras & lenses with savings, visit **www.parkcameras.com/nikon-offers**

PARK Cameras

LONDON
53-54 Rathbone Place,
LONDON, W1T 1JR

SUSSEX
York Road, BURGESS HILL,
West Sussex, RH15 9TT

Visit our website – updated daily
www.parkcameras.com

or call us 7 days a week
01444 23 70 60

All prices include VAT. All products are UK stock. Finance provided by **Omni Capital Retail Finance**. See website to learn more. E&OE. Please mention "Amateur Photographer" when ordering items from this advert.
Prices correct at time of going to press; Prices subject to change; check website for latest prices.
***Savings end 21.07.25. See in store or online to learn more.**

Trustpilot ★★★★★

Amateur Photographer

Festival of Outdoor Photography

FRIDAY 30 MAY - SUNDAY 1 JUNE | ROYAL GEOGRAPHICAL SOCIETY, LONDON

Join us for a three-day celebration of outdoor photography at the Royal Geographical Society in London's historic museum district of South Kensington. This festival brings together an incredible selection of world-class experts who will share their knowledge and passion through talks, presentations, workshops, and interactive events.

Whether you're an experienced photographer looking to refine your skills or a budding enthusiast eager to explore everything the world of outdoor photography has to offer, there's something for everyone. Each day will be packed with inspiring sessions, and readers can get 25% off all tickets using the code FINAL25

Save 25% when you quote FINAL25 at checkout

SPEAKERS INCLUDE...

Tim Flach

Charlie Waite

Jordan Banks

Tesni Ward

Peter Dench

Emily Endean

Damien Demolder

Liam Man

Bella Falk

SCAN FOR MORE INFORMATION AND BOOK YOUR TICKET TODAY

Limited spaces available!